

AN EDITION OF  
"GREEN'S GROATSWORTH OF WIT"

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## P R E F A C E

This edition has been undertaken in the knowledge that no thoroughly annotated edition of Green's *Groatsworth of Wit* has heretofore been prepared. Though the work, as it now stands, is essentially incomplete, a beginning has been made which the writer hopes to enlarge upon in the future. As the study has progressed new fields of thought have opened up, and a new interest in Greene, his work, and his period has been stimulated. The early Elizabethan age is rich in materials for study like any other formative and transitional period. In language, style, and subject matter new types may be seen to grow out of confusion and chaos. The study of such a period, or of any part of it, not only increases one's knowledge along any particular line of study, but adds to one's sense of that literary interdependence which plays such a large part in the growth of any literature, or literatures. This study has indeed proved fruitful in just this particular. The writer feels that the early Elizabethan age presents evidences of literary interdependence which have not in the past been so ex-

tensively investigated as have those evidences in other literary periods. This is probably due to the fact that the Elizabethan era has been considered primarily as an age of drama. However, it must be borne in mind that the novel is greatly indebted to this period. The loosely knit frame structure of these early Elizabethan Romances was being gradually moulded into the plot story; new methods of characterization were slowly but surely discovered; while a suitable language and a flexible style were being developed for the great literary creations of later centuries. The original and versatile genius of Robert Greene played no small part in this experimentation and development, and for this reason any study relating to him or his works must prove interesting. Much remains to be done in this particular field, since, with the exception of his plays and poems, and possibly an occasional romance, none of Greene's works have been thoroughly edited.

The writer is especially indebted to Professor S. L. Whitcomb for his invaluable assistance in the preparation of this work, and to Dr. W. S. Johnson for his generous and practical suggestions in matters of interpretation and in problems of editing. I wish to thank the remaining members of the Committee on Graduate Work for their careful and helpful criticisms of manuscripts, and also Miss Carrie Watson, University Librarian, and her assistants for courtesies extended in securing necessary books. Acknowledgements are

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## P R E F A T O R Y   N O T E

In all Notes and Footnotes to the Introduction and Text of this work, names of authorities have been given in full, with the following exceptions. The letter G. signifies the Grosart edition of Greene's Complete Works; Ing. the Ingleby text of Green's Groatsworth of Wit, and Sa. the Saintsbury text. In the Index, Green's Groatsworth of Wit is abbreviated to G. G. W., for the sake of brevity.

# INTRODUCTION

TO

## "GREEN'S GROATSWORTH OF WIT"

### I. HISTORY OF THE TEXTS OF "GREEN'S GROATSWORTH OF WIT"

The earliest extant edition of "Green's Groatsworth of Wit" is the 1596 quarto, a copy of which is in the Library of Mr. Henry Huth. The Grosart Text, which is made the basis of this present work, and also the Ingleby Text, which is collated with it, are based upon the Huth Library copy. The following record of the 1596 Edition is found in Arber's Reprint of the Stationers' Register, Vol. III, p. 72:--

	"20 Octobris 1596.
Thomas Creede.	Entred for Richard Oliffes Copie
Richard Olif	GREENES <u>groates worth of witt</u> printed
	by John Danter. And Thomas Creede
	from tyme to tyme to print this book
	for Richard Oliff.....vj <sup>d</sup> ."

There was, however, an earlier quarto edition of this pamphlet, edited by Henry Chettle, and printed by one "master Watkins" for William Wright in 1592. Compare again Arber's Reprint of the Stationers' Register, Vol. III:--

"22 Die Septembris 1592

William    Entred for his copie under master Watkins  
Wrighte    hande/ uppon the perill of Henrye Chettle/  
            a book intituled/ GREENES Groatsworth of  
            wyt bought with a million of Repentance...vj<sup>d</sup>."

Since it was the custom with literary men at this time to publish their works under the name of some distinguished personage, or some popular writer, for the sake of insuring their ready sale, the authorship of this work was by some accredited to Thomas Nashe, and by others to Henry Chettle, the editor. Nashe, however, repudiated such assignment in "A private Epistle of the Author to the Printer" prefaced to his *Pierce Penilesse*:--

"Other newes I am advertized of, that a scald triviall lying Pamphlet, called Greens groats-worth of wit is given out to be of my doing. God never have care of my soul, but utterly renounce me, if the least word or syllable in it proceeded from my penne, or if I were any way privie to the writing or printing of it." <sup>1</sup>

Chettle, furthermore, fixes the authorship upon Robert Greene in his epistle "To the Gentlemen Readers" prefaced to his *Kind-Harts Dreame*:--

"About three moneths since died M. Robert Greene, leaving many papers in sundry Booke sellers hands, among other his *Groatsworth of wit*, in which a letter written to divers play-makers, is offensively by one or two of them taken; and because on the dead they cannot be

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1. Grosart edition of Nashe, II. 7. .

avenged, they wilfully forge in their conceites a living Author: and after tossing it two and fro, no remedy, but it must light on me. How I have all the time of my conversing in printing hindred the bitter inveying against schollers, it hath been very well knowne; and how in that I dealt, I can sufficiently proove. With neither of them that take offence was I acquainted, and with one of them I care not if I never be: The other, whome at that time I did not so much spare, as since I wish I had, for that as I have moderated the heate of living writers, and might have used my owne discretion (especially in such a case) the Author beeing dead, that I did not, I am as sory as if the originall fault had beene my fault, because my selfe have seene his demeanor no lesse civill, than he exelent in the qualitie he professes: Besides, divers of worship have reported his uprightness of dealing, which argues his honesty, and his facetious grace in writing, that aprooves his Art. For the first, whose learning I reverence, and at the perusing of Greenes Booke, stroke out what then in conscience I thought he in some displeasure writ: or had it beene true, yet to publish it, was intollerable: him I would wish to use me no worse than I deserve. I had onely in the copy this share: it was ill written, as sometime Greenes hand was none of the best; licensd it must be, ere it could bee printed, which could never be if it might not be read. To be breife, I writ it over; and as neare as I could, followed the copy; onely in that letter I put something out, but in the whole booke not a worde in; for I protest it was all Greenes, not mine nor

Maister Nashes, as some uniustly have affirmed. Neither was he the writer of an Epistle to the second part of Gerileon, though by the workemans error T. N. were set to the end: that I confesse to be mine, and repent it not.

"Thus Gentlemen, having noted the private causes that made me nominate my selfe in print; being as well to purge Master Nashe of that he did not, as to iustifie what I did, and withall to confirme what M. Greene did: I beseech yee accept the publike cause, which is both the desire of your delight, and common benefite: for though the toys bee shadowed under the Title of Kind-hearts Dreame, it discovers the false hearts of divers that wake to commit mischief. Had not the former reasons been, it had come forth without a father: and then shuld I have had no cause to feare offending, or reason to sue for favour. Now am I in doubt of the one, though I hope of the other; which if I obtaine, you shall bind me hereafter to bee silent, till I can present yee with some thing more acceptable." <sup>2</sup>

The history of this pamphlet subsequent to the Edition of 1596 may be given briefly. It was reprinted in 1600. During the years 1616-1617 another quarto appeared edited by Jasper Heywood.<sup>3</sup> New Editions were published in 1620, 1621, 1629, and 1637, all quartos. The British Museum Catalog of Printed Books gives us the following

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2. Shakspeare Allusion Books, Part I. pp. 37-39.

3. See the British Museum Catalog of Printed Books.

bit of information concerning the 1621 Edition:--"The title page is slightly mutilated, the word 'Greene's' being cut off."

It is interesting to note that no editions or reprints appear in the 18th century. However, in 1813 Sir Egerton Brydges, who was interested in making accessible rare and expensive works, made privately at the Lee Priory Press a quarto reprint of "Green's Groatsworth of Wit", with a critical and biographical preface.

A copy of the edition of 1617 is in the British Museum Library, and the Bodleian Library, Oxford, has copies of the 1617 and 1629 Editions. Mr. Ingleby, in his introduction to Part I of the Shakspeare Allusion Books, calls our attention to a press error in the Bodleian copy of the 1617 edition which renders "'Tygers (or Tygres) heart' 'Tygres head'" in the "Shake-scene" passage.

The later and more easily accessible reprints are found in Alexander Grosart's edition of Greene's entire works from the Huth Library, Vol. XII, 1881-1886; in the Shakspeare Allusion Books, Part I, 1889; in the Bookworm's Garner, No. VI, 1871; and in Miscellanea Antiqua Anglicana by C. Hindley.

Mr. Saintsbury published the "Groatsworth of Wit" in his Elizabethan and Jacobean Pamphlets, 1892, with practically no notes. A comparison of his edition with the Grosart Text indicates that Mr. Saintsbury has made use of the latter, since with very few exceptions<sup>4</sup>

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4. See footnotes, pp. 78, 82, 83, 86, 88, 89, 92, 93, 94, 101.



it is an exact copy of Mr. Grosart's edition.

In preparing this edition we have had access to the Grosart, the Ingleby, and the Saintsbury texts, and have indicated their variations in a manner already explained in the Preface.

## II. A BRIEF ACCOUNT OF THE LIFE AND WORKS OF ROBERT GREENE

The known chronological facts concerning the life of Robert Greene are few. The Register of St. George, Tombland, gives July 11, 1558, as the date of his baptism at Norwich.<sup>4</sup> Greene himself tells us in his Repentance:--"I Neede not make long discourse of my parentes, who for their gravitie and honest life were well knowne and esteemed amongst their neighbors; namely, in the Cittie of Norwitch, where I was bred and borne".<sup>5</sup> Moreover, his Epistle Dedicatory to Lodge's Euphues his Shadow is signed "Rob. Greene Norfolciensis".<sup>6</sup> The Epistle Dedicatory to his Maiden's Dreame bears the signature "Nordovicensis".<sup>7</sup>

We have no additional information concerning Greene until he en-

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4. See J. C. Collins' edition of Greene's Plays and Poems, Vol. I, p. 12.

5. See G., Vol. XII, p. 171.

6. See Lodge's Complete Works, Printed for the Hunterian Club, 1883, Vol. II.

7. See G., Vol. XIV, p. 300.

ters the University of Cambridge. He was entered at St. John's Cambridge, as a sizar, November 26, 1575, according to the University Register. He obtained his degree from that College in 1578. After this he traveled in Italy, and on his return went to Oxford where he prepared for the <sup>e</sup> degree of Master of Arts. This degree was conferred in July, 1588. While at Oxford he wrote his first romance, Mamillia.<sup>8</sup> Greene tells us in his Repentance that he went to London immediately after he received this last degree:--

"but after I had by degrees proceeded Maister of Arts, I left the Universitie and away to London, where (after I had continued some short time, & driven my self out of credit with sundry of my frends) I became an Author of Playes, and a penner of Love Pamphlets, so that I soone grew famous in that qualitie, that who for that trade growne so ordinary about London as Robin Greene."<sup>9</sup>

Greene lived but thirty-four years, dying in London, September 3, 1592. He was buried in the New Churchyard, near Bedlam. Beyond the dates on the title pages of his works and the Stationers' Registers' records of their publication we know little more of Greene than he has told us in his autobiographical pamphlets. His contemporaries, Nashe, Harvey, Chettle, and his publisher, Cuthbert Burbie,

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8. "From my Studie in Clarehall the vij of Julie", Epistle to the second part of Mamillia. Vol. II, p. 143.

9. See G., Vol. XII, p. 172.

have left us some valuable information also. All of this information will be given at a later point in this introduction.<sup>10</sup>

We know from the number of works that Greene has left us that he was a very prolific writer. He had the spirit of the journalist. We find him exploiting every literary fad and fashion which he thought would pay well. This is not to be taken as an inference that Greene gave voice to opinions which he did not believe. He could have been governed by a commercial interest and still not have been guilty of this offence. The problem involved here is too intricate and too impossible of solution to be discussed at this point. However, one thing seems very evident. When "Euphues" was most popular Greene wrote euphuistically; he wrote pastorals when pastorals were in demand; and he appropriated the prodigal-son tradition as soon as it became popular in England. Greene tells us in his Vision:--"Many things have I wrote to get money".<sup>11</sup> Nashe said of his surprising industry:--"In a night & a day would he have yarkt up a pamphlet as well as in seaven yeare, and glad was that Printer that might bee so blest to paye him deare for the very dregs of his wit."<sup>12</sup> As a result of this versatility and industry, we have from his pen twenty-nine non-dramatic works, five plays, and near ninety lyrics, a surprising record

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10. See p. 45,ff.

11. See G. XII, 195.

12. Grosart's edition of Nashe, Vol. II, p. 221.

for so brief a time. All of the lyrics, with one exception, a lost ballad, are found scattered through his prose works. The non-dramatic works consist of love pamphlets, or romances; the prodigal-son stories; the repentance works; the six Conny-catching Pamphlets, a set of realistic attempts purporting to reveal the evil haunts and designs of London rogues; and a social pamphlet, *The Quip for an Upstart Courtier*. Twelve of these are modeled after the frame tale plan which is discussed on another page of this introduction.<sup>13</sup>

Greene's experiments in the drama were another attempt at following the fashion. Marlowe was reaping a great success with his *Tamburlaine*, and Greene soon brought out his *Alphonsus* in imitation of it. *Alphonsus* was, however, a failure because it lacked unity, and showed insufficient characterization. Then followed his *Orlando Furioso*, which some think is a parody on Kydd's *Spanish Tragedy*. However this may be, it met with a fate similar to that of *Alphonsus*. *Friar Bacon*, which appeared next, was written in imitation of Marlowe's *Dr. Faustus*. This drama, and also his last one, *James IV*, were failures so far as the technique was concerned, but both plays possess great charm in the manner in which the story is related, in their idyllic pictures of country life, and in the wholesome and delicate freshness of their spirit and style. A chronological list of all of Greene's works will be found listed in the appendix.

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13. See p. 17, ff.

## III. INFLUENCES APPARENT IN "GREENE'S GROATSWORTH OF WIT"

Greene possessed a very convenient faculty of appropriating to his own uses everything that happened to be the fashion in literature. In the writings of such a man we naturally find manifold influences at work. Mr. Wolff, in his article, "Robert Greene and the Italian Renaissance", in *English Studien*, Vol. 37, has grouped the chief of these as Renaissance tendencies, and has shown wherein the writings of Greene embody the spirit of that movement. He points out the fact also that many of these tendencies, although primarily Renaissance in spirit and genesis, had lost much of their original quality, and had degenerated into the fashions of the day when Greene came under their influence. Moreover, several of these influences discussed by Mr. Wolff appear in other works of Greene, and will therefore not be noted in this particular study.

Greene's critical theory of literature, judging from his writings, was a dual one. Either because of the inherent duality of his nature, arising from the puritanical and imaginative elements therein, a combination which Mr. Wolff characterizes as the "dissidence of dissent", or perhaps in part because of the Renaissance emphasis upon both the useful and the aesthetic, he adopts these two aims as his literary creed. Hence, at various times, he places one or the other of the following mottoes upon his title pages:--"Omne tulit punctum qui miscuit utile dulci", "Sero sed serio", and "Nascimur pro patria." Greene would mingle the useful and the sweet. He

would serve his country by preaching, but he would entertain his fellows at the same time with a story.

1. THE PRODIGAL-SON TRADITION--The utilitarian phase of Greene's literary code, combined with his mercenary, or, to put it more mildly, his commercial tendency to write what he could sell easily, led him to launch forth a series of prodigal-son stories, of which *Never too Late*, 1590, was the first, and the *Groatsworth of Wit*, 1592, was the last. He describes the inauguration of this series in the opening lines of his *Vision*:<sup>14</sup>--

"After I was burdened with the penning of the Cobler of Canterbury, I waxed passing melancholy, as grieving that either I should be wrong with envy, or wronged with suspicion...and so in a discontented humor I sat me down upon my bed-side, and began to cal to remembrance what fond and wanton lines had past my pen, how I had bent my course to a wrong shore, as beating my brains about such vanities as were little profitable, sowing my seed in the sand and so reaping nothing but thornes and thistles."

Later, in the same work, after he has been censured in his dreams by Gower, he awakes and continues:--"I resolved peremptorilie to leave all thoughts of love, and to applye my wits as neere as I could, to seeke after wisdome so highly commended by Salomon: but howsoever the direction of my studies shall be limited me, as you

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14. See G., Vol. XII, pp. 197, and 281.

had the blossomes of my wanton fancies, so you shall have the fruites of my better laboures."

Probably, however, the direct reason for this change in the tone quality and the purpose of his writings is to be found in the popularity of a certain type of prodigal-son comedy which had lately entered England from Italy through Protestant Germany. Greene saw in this situation an excellent commercial opportunity to put a good seller on the market, and seizing upon the plot and spirit of this literary type, he embodied them in this group of writings. Since the prodigal-son element plays an important part in the *Groatsworth of Wit* a brief history of this tradition as it figured in Elizabethan literature will be appropriate.

As previously indicated, the movement originated primarily in Italy in a recasting of Terentian comedy to satisfy the demands of Christian teaching. Now, the would-be imitators of Terence were forced to introduce the Christian element into their comedies because of the Reformation opposition to pagan literature. The natural result was a combination of Terentian dissipation and debauchery on the part of the wayward son, with the plot of the prodigal-son story of the Bible. The emphasis was, however, placed upon the Terentian incidents rather than upon the moral instruction which the Bible story had emphasized, for in these incidents the dramatists found free scope and play for their literary imagination. Chief of these plays was *Acolastus*, by Gneaphus. This play was soon intro-

duced into Protestant Germany, where it immediately took deep root, and was a little later translated into English, 1529. School-dramas, after the same plot model, with slight variations for the sake of adaptation, were soon written, the most important among them being the *Studentes* of Stymmelius, and the *Rebelles* of Macropedius. The emphasis placed upon this tradition by the German Reformation, and the abundant use of it in the German School-drama made it very popular in England, where Protestantism was rapidly growing. Gascoigne, in his *Glasse of Government*, was the first English writer to make use of the prodigal-son type, and Greene early appropriated it.<sup>15</sup> A synopsis of the play, *Acolastus*, seems opportune at this point by way of indicating the use these writers made of the tradition.

*Acolastus*, the son of king *Pelargus*, wishes to set out to see the world. Upon the advice of *Eubulus*, who is symbolic of foresight, the father consents, gives his son his share of the inheritance, a Bible, and a body of wise instruction. *Philautus*, the friend of *Acolastus*, who has been the instigator of the desire on the part of his friend to see the world, advises him to leave the Bible. *Acolastus* does so, and proceeds upon his travels, when he is soon led into evil company. *Lais*, a courtesan, prepares a banquet for him, and makes him drunk with wine and feasting, whereupon she cheats him of his inheritance, and turns him out of doors. At last he happens upon

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15. See C. H. Herford's *The Literary Relations of England and Germany in the Sixteenth Century*, Chap. III.



a farmer who allows him to feed his swine for a living. Finally, in the midst of his misfortunes, he recalls his father's instructions, repents, and returns to the king, who forgives him gladly.

Some variations in the handling of the tradition had arisen when Greene appropriated the theme. For instance, instead of the device of dividing the inheritance, that of the death of a father leaving an unequally divided inheritance was substituted, as in the *Groatsworth of Wit*, and in Lyly's *Euphues and his England*.<sup>16</sup> Moreover, the prodigal-son story was easily transferred to the truant student who had fallen into mischief through disobedience, the father with his customary advice giving way to the schoolmaster. An instance of such employment of the prodigal-son idea occurs in *Nice Wanton*, a medieval morality, in which a brother and sister play truant from school, contrary to the wise counsel of the master and elder brother. They fall into vice, and their utter downfall is the result, but in the end they are forgiven by their brother. Likewise, it became common to introduce the "Scholler" as one of the brothers in the tale. For instance, in *Francescos Fortunes* we find Francesco keeping school; Lyly's *Euphues* was a scholar; and in Barnabe Riche's tale "Of two Brethren and their Wives" there is an instance closely paralleling that in the *Groatsworth of Wit*. In Riche's tale an old man had two sons, the elder of which possessed the lands while the other was

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16. See the Bond edition of Lyly, Vol. II, p. 23.

brought up as a scholar.

With these various modifications in mind, we may readily trace the use of this tradition in the *Groatsworth of Wit*. The death of the father, who leaves the entire inheritance to the younger son, with the exception of an "olde Groate wherewith to buy a groatsworth of wit", is here substituted for the usual incident. Nevertheless, the father is present with his customary body of counsel against spendthriftiness, and the wiles of the courtezan. Although the advice smacks somewhat less of virtue than in other works of this kind, the plan is the same. The fact that the father is a usurer presents another seeming deviation, but we are reminded that in Lyly's *Euphues* and his England, Cassander in *Callimachus' Tale* was also a usurer.<sup>17</sup>

Up to this point our story corresponds quite well to the first part of the Bible narrative. Next follows the account of dissipation on the part of Lucanio, and herein we discover more marked deviations from the original. The device of revenge by the injured brother is introduced as a substitute for the travel incident. Here again we are reminded of the scene in *Euphues* and his England, in which *Callimachus*, discovering that his only inheritance was some words of counsel, sealed up in a chest, fell into "an extreame rage, renting his clothes and tearing his haire".<sup>18</sup> The motif of revenge works out through a plot which Roberto arranges with *Lamilia*, the courtezan,

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17. See the Bond edition of Lyly, Vol. II, p. 14.

18. Ibid., p. 17.

whereby Lucanio is to be cozened of his inheritance, and the spoils are to be shared equally by Roberto and Lamilia. These incidents and those which follow present some changes in the original prodigal-son story in that Lucanio, being duped by the courtezan, is at first the prodigal-son, while immediately a shift is effected whereby Roberto becomes the prodigal, for Lamilia breaks her contract to share the spoils with Roberto, whereupon he is turned out of doors penniless.

Thus ends the second part of the story. With one exception the last part of the narrative corresponds remarkably well with the original Bible tale. Roberto falls into vice, becomes poverty stricken, remembers his legacy, "an olde Groate", and repents. The exception is the substitution of the scene with the player for the customary swine feeding. This device is unique with Greene, and we conclude by this and other evidence produced elsewhere in this introduction that this incident is experiential in his case.<sup>19</sup> There is another deviation from the Bible narrative in the introduction of the wife's anxiety for Roberto, but Greene had used this idea before in *Francescos Fortunes*, nor was the device unique with him, for his predecessor, Warner, had employed it in his story of *Opheltes*.<sup>20</sup> Thus it seems perfectly clear, in spite of these variations, that the *Groatworth of Wit* is planned along the lines of the prodigal-son story.

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19. See p. 49.

20. See M. Jusserand, *The English Novel in the Time of Shakespeare*, p. 150

2. THE FRAME TALE---Aside from his utilitarian and moralizing tendencies Greene loved to tell a tale for its own sake. This formed the other half of his literary creed. He was incapable of creating or handling a sustained plot, but of the single incident he was a master. Again we find material ready for him in the frame work tale, just at that time very much in vogue. Boccaccio is frequently thought of as the source of this literary fashion, and although Greene was probably directly influenced to use this method of construction by Boccaccio and by Chaucer, the real source of the frame tale is found many years prior to both of these authors. The origin was probably in the eastern "Book of Sindibad", a book which relates the stories forming the frame work of our western "Seven Sages", of which there are at least forty different versions. The plan of the original is given thus by Killis Campbell, in the introduction to his edition of The Seven Sages of Rome:--

"A young prince is tempted by his stepmother, the queen. She being rebuffed by him, accuses him of attempting to violate her, and he is condemned to death. His life is saved by seven wise men who secure a stay of execution of the royal decree by entertaining the king through seven days with tales showing the wickedness of woman, the queen meantime recounting stories to offset those of the sages. On the eighth day the prince, who has remained silent up to that time, speaks in his own defense, and the queen is put to death."

The Seven Sages of Rome, and the French version, Dolopathos,

are probably contemporary, both appearing before 1150. The presence of striking resemblances and differences in these two versions point to a common source, which was in all probability this book of the east. Soon afterward versions appeared rapidly in various countries. Boccaccio made them extremely popular through the literary excellence of his Decameron which followed a similar plot model, and numerous imitators sprang up, among whom was Robert Greene, whose remarkable versatility and adaptability inclined him to speculate in all the latest vogues in literary fashion.

Although Boccaccio used the frame tale plan in his Decameron, the sources of the tales themselves are the Cento Novelle Antiche, a collection of the earliest extant prose fiction of the Italians, and the French fabliaux of the Middle Ages. The latter source is responsible for the vulgar theme of some of his tales, and likewise some of Greene's.<sup>21</sup>

Perhaps another instance of the use of the frame plan should be noted here, that of an eastern collection of fables, the Hitopadesa, which was the probable source of Aesop's collection and of all later fables. The Hitopadesa was itself but a collection of earlier fables, in which there was a very loose attempt to hang the fables upon a common narrative structure. These fables were curiously linked to one another by the occasional appearance of the same speaker, but no

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21. Compare Decameron, Novel VII, Sixth Day, and VI, Seventh Day.

tale had any connection with the frame proper except at the beginning and close of the series of tales. This collection is interesting, not so much for its influence upon Greene's choice of method, as for its possible indirect influence in Greene's employment of the fable type of tale. It had become quite widely known by this time in various countries through the medium of the Greeks. However, we have no proof that Greene knew of it, and it is probable that he was acquainted only with the fables of Aesop, since he mentions him quite frequently.

In the employment of the frame work structure, Boccaccio and Chaucer had subordinated the interest in the frame to an interest in the stories themselves. Greene modeled twelve of his works upon the frame work plan, placing the emphasis at times upon the tales, and at other times upon the frame. In Perimedes the Blacksmith, and in Orpharion there is only the semblance of a frame story, the chief interest being in the included stories. But Greene usually directs his chief attention to the frame tale, as he does in the Groatworth of Wit. This tendency on his part is a step in the direction of a real novel, and Greene's influence here should not be underestimated.

We have seen that the included tales may be incidentally introduced for purposes of entertainment or instruction, or that they may be integrally connected with the frame story. The two tales introduced into the Groatworth of Wit probably function in both ways. They are not irrelevant to the course of the narrative, since they

are reciprocally told by Lamilia and Roberto by way of warning for fair play on both sides. Yet their chief interest for the reader lies in their content, and in the manner in which they are related. Mr. S. L. Wolff suggests that: "this reciprocal telling of tales to convey a covert warning probably was suggested by the scene in Achilles Tatius' Clitophon and Leucippe where Conops and Satyrus exchange fables with a like purpose."<sup>22</sup> This conclusion is probably warranted since Achilles Tatius exerted considerable influence upon Greene in the development of his romances.

Not only in the use of the frame plan itself is Greene influenced by the Renaissance, but also in the style of the narrative. As we shall see later, while the Renaissance writers were conscious stylists, the true Renaissance spirit allowed no obscurity of content to arise through artificiality of style. Directness of narration was the result. In the tale of the Farmer Bridegroom this directness is especially evident. Here Greene has discarded his euphuistic striving after metaphorical ornamentation, and has given free rein to his imagination. Wolff classifies this narrative triumph as Greene's "declaration of the independence of the imagination".<sup>23</sup>

We come next to speak of the content, or the motif, of Roberto's tale of the Farmer Bridegroom, which gives further evidence of the Italian influence upon Greene, and again Mr. Wolff says:--"The em-

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22. See S. L. Wolff's *Greek Romances in Elizabethan Fiction*, p. 407.

23. See Wolff, *Robert Greene and the Italian Renaissance*, p. 373.

ployment of illicit sexual relations as subject of jest, the qui pro quo, the burla, the fact that it is a husband who is made the victim, the flippant and cynical view of marriage implied in such a pairing off at the end, the evident sympathy of the writer with the heartless perpetrator of the trick (Greene nowhere calls him anything but 'the young gentleman'); the utter and simple immorality of the whole thing--are as Italian as can be. If the Decameron were open for additions, this would make a worthy 101st novella."<sup>24</sup>

Another Renaissance characteristic of Greene evident in this work is the introduction of the lengthy monolog and soliloquy. He seemed to realize some need for characterization, and to satisfy the demand, he made his individuals speak long drawn out monologs, and engage in extended soliloquies, in which they gave to the reader some revelation of their character. This practice, in itself, was not common with Renaissance writers, but the spirit behind it was clearly Renaissance. With regard to this point, Mr. Wolff says:-

"Yet Greene, even in the domain of character, is not without minor traits that claim him for the Renaissance. His over-indulgence in soliloquy, for example, is not merely a Euphuistic mannerism; it indicates a genuine movement toward analysis of character, and consideration of the springs of action. It turns the eye inward for a while, as Petrarch turned it, and attempts, at least, to deal with motive and state of mind. Certainly the method is crude, faltering

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24. See S. L. Wolff, Robert Greene etc., p. 348.



and monotonous; yet it marks a step in the progress of the 'modern spirit' of inquiry into the life of the soul. It plays in much Elizabethan fiction, the part that 'psychology' plays in the modern novel. And without the Renaissance it would have been impossible."<sup>25</sup>

3. FASHIONS OF THE DAY---Certain influences traceable in the Groatsworth of Wit remain, which, though primarily related to the Renaissance, had been variously embodied in the works of the early Elizabethan writers until as they appear in Greene they could be more properly treated under the caption "fashions of the day". First, under this type of influence we might speak of the "Machiavelli Tradition" of which Greene has much to say in this work. Greene follows the lead of his age when he refers to Machiavelli's teaching as that "pestilent Machivilian pollicie". Mr. Edward Meyer has made a particular study of the Machiavelli Tradition as it appears in Elizabethan Drama, and incidentally in other Elizabethan literature, and has published the results of this study in a very interesting book, entitled "Machiavelli and the Elizabethan Drama". The reason for classifying the use of this tradition under the "fashions of the day" will be obvious upon a reading of this book, for in it Mr. Meyer points out the fact that the Elizabethan conception of Machiavelli was very erroneous. In the preparation of his work Mr. Meyer discovered 395 references to Machiavelli in Elizabethan literature, which

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25. See S. L. Wolff, Robert Greene etc., p. 358.

fact indicates the extent and influence of the tradition in Elizabethan England. He shows us how a warped conception of Machiavelli had originated in the work of the Frenchman, Gentillet, who published a book entitled *Contre-Machiavel* in France, 1576. This work was translated into English in 1577. Gentillet's book pictured Machiavelli not only as an atheist, but as a despicable character, constantly engaged in cruelty, perfidy, cheats, and vices of every kind. This, then is the conception taken over into Elizabethan literature. Scarcely a writer failed to mention Machiavelli. Lodge, Heywood, Webster, Marlowe, Jonson, Shakespeare, Greene, Kydd, Nashe, and later, Cowley and Butler (*Hudibras*) used the tradition until it was exceedingly trite before any of Machiavelli's works, with the exception of *The Prince*, were known in England. By 1640, the tradition had lost much of its original significance, Post-Restoration literature often picturing Machiavelli as a conceited, and would-be shrewd person. The earliest extant edition of *The Prince* in England is dated 1640, but the students at the Universities seem to have had access to one previous to this time. Marlowe gives to Barabas, in his *Jew of Malta*, many traditional Machiavellian traits. Shakespeare's Richard III is a traditional Machiavelli, and Kydd gives to Lorenzo, in his *Spanish Tragedy* the same characteristics. In addition to these striking instances, he is mentioned in innumerable plays, never as a brave Machiavelli who had a political system in which he believed conscientiously, but always as a cruel instigator of crimes and deceptions. It is

as an atheist that he is condemned here by Greene. Mr. Meyer says of this:- "How utterly false this accusation was, readers of Machiavelli know; he was anything but an atheist, though he dared to compare heathenism with Christianity".<sup>26</sup>

Lord Byron's note upon the line, "Here Machiavelli's earth returned to whence it rose", is interesting in this connection.<sup>27</sup> He says:- "The fact is, that Machiavelli, as is usual with those against whom no crime can be proved, was suspected of and charged with atheism."<sup>28</sup>

Next in order under the fashions of the day comes Greene's employment of euphuistic phraseology. Even this might be claimed in part as a characteristic of the Renaissance, since its writers were conscious stylists. However, the real Renaissance spirit never permitted figurative profuseness to result in the obscurity of meaning which we find in much of the work of Lyly and Greene. Probably the true source of Euphuistic style is to be found in the rhetoricians of the Middle Ages. They had worked out and systematized many word schemes, for the sake of ornamentation. It is a mistake to think of Euphuism as originating with Lyly. He had merely popularized the practice at a time when his age called for it. For a schol-

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26. See Edward Meyer, *Machiavelli and the Elizabethan Drama*, p. 69.

27. See Childe Harold, Canto IV. 54.

28. See *Discorsi* I, 11.

early treatment of the probable sources of Euphuism see Croll's introduction to his late edition of Lyly's *Euphues*. Greene's use of euphuistic style was just another instance of his subscribing to the latest fashion, out of commercial reasons. Court life became a prominent factor in social England with the reign of Elizabeth. This created a demand for a court language. Lyly supplied it, and Greene adopted it in an exaggerated form. By the time the *Greatesworth* of Wit was written Euphuism was out of fashion, and Greene had discarded its methods to a great degree. However, some remnants of the style remained with him even at this late date, and make their appearance in this work. The most prominent remnant of the euphuistic tendency is to be found in his employment of alliteration. The following examples will serve to illustrate, though striking examples might be drawn from almost any portion, with the exception of the *Farmer Bridegroom's* tale:—"there was sometime a Citie situated"<sup>29</sup>, and "a sixpeny reward in signe of my superficially liberality".<sup>30</sup>

Three practices of Euphuism, ordinary alliteration, the repetition of an introductory word, and an indulgence in metaphor, are illustrated in the following passage:—"The Sea hath scarce so [many] ioperdies, as populous Citties have deceiving Syrens, whose eies are Adamants, whose wares are witchcrafts, whose doores lead downe to death".<sup>31</sup>

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29. See G., Vol. XII, p. 103:4.

30. Ibid, p. 106:3.

31. Ibid, p. 111:1-4.

The following triadic sentence, with its repetition of word endings presents a euphuistic characteristic:- "But death is relentless, and will not be intreated: witlesse, and knowes not what good my gold might do him: senselesse, & hath no pleasure in the delightfull places/ I would offer him".<sup>32</sup>

Greene makes frequent use of the rhetorical question.<sup>33</sup> We find an occasional antithetical sentence, though they are comparatively rare in this particular work. One clear illustration is found in the phrase:- "if I finde thee firme, Lamilia will be faithful: if fleeting, she must of necessitie be infortunate that having never seene any whome before shee could affect, shee shoulde bee of him in iuriously forsaken."<sup>34</sup>

Another euphuistic trait of Greene's which appears in this work is his indulgence in references and allusions of that "unnatural natural history" type, to which Mr. Jusserand devotes a chapter of his book, *The Elizabethan Novel in the Time of Shakespeare*. Instances of this occur in Greene's reference to the "camelion" as an animal which fed upon air, and to the "Basiliske" whose "eies their venim do disperse".<sup>35</sup> The use of such similes is probably due to the influence of the "exempla" of the Medieval sermon. The falsity of the similes

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32. See G., Vol. XII, p. 105.

33. Ibid., p. 115.

34. Ibid., p. 119.

35. Ibid., p. 130.

employed was probably owing to several causes. The Elizabethan period was an age of adventure, and the tales of travelers, often none too true to begin with, suffered dreadful exaggeration under constant repetition. Many of the false similes had their genesis in the fabulous descriptions of plants and animals then in print. The Anglo Saxon bestiary<sup>36</sup>, and the later thirteenth century bestiary<sup>37</sup> furnished many marvellous stories of animals from which both the Medieval preacher, and the Elizabethan writers drew their similes, and metaphors. That these beliefs were still prevalent in Elizabethan England is shown by the publication in 1607 and 1608 of two folio volumes, written by Topsell, and purporting to be a compendium of the knowledge of the day concerning the nature of the beasts, and serpents of the world.<sup>38</sup> Moreover, Pliny's Natural History had only recently made its appearance in England, and the Elizabethan writers reveled in the wisdom it contained, while their imagination, constantly adding to its data, gave rise to the most amazing of tales.

The mythological allusions, and the free use of classical Latin throughout this work are in part an echo of the euphuistic school. Those who delighted in reading the euphuistic novel were pleased

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36. Fragments of this are to be found in the Codex Exoniensis, edited by Thorpe, London, 1842.

37. Le Bestiaire d'Amour, of Richard Fournival, was written in the 13th. century. Edited by Hippeau, Paris 1840.

38. The one, "The historie of Foure-footed beastes, describing the true and lively figure of every beast", the other, "The Historie of Serpents, or the second book of living creatures".

with such classical references because they sounded learned, and gave to their readers an air of superior learning as they pored over these romances. A more exact classification would group these last named influences on Greene as classical. They are after all a part of the Renaissance, for this new interest in classical knowledge was born of Renaissance discoveries in the field of classical literature, and the consequent translations of classic masterpieces. By actual count we find scattered through the pages of the *Greensward* of Wit eleven allusions to mythological characters, nineteen passages of classical Latin, and references to two classical writers, "Tullie", and "Juvenall".

Of all the classical writers whose influence was felt in early Elizabethan literature, Ovid was probably chief. His *Metamorphoses* afforded an inexhaustible supply of mythological knowledge, while his love poems were rich treasures for these Elizabethan dealers in sentiment. The sources of these Latin passages will be given in the Notes whenever such sources can be found. There are two direct quotations from Ovid's *Heroides*, one from Virgil's *Aeneid*, one from *Borbonius*, and one from Juvenal. The other Latin passages are probably chiefly proverbs which had developed gradually through an acquaintance with and a study of Latin in the Universities. Greene, himself, was especially fond of proverbs. They occur repeatedly in all of his writings. Moreover, one of his works, the *Royal Exchange*, purports to be a translation of Italian proverbs, though in reality,

it is only a collection of proverbial lore arranged in such a manner that there are four proverbs for each subject.

One more characteristic feature of the *Groatsworth of Wit* bears the mark of his age upon it. This is his use of the lyric within his prose narrative. Here, again, Greene was following a fashion. In Italy, Sannazaro had preceded him. In England, Painter, Gascoigne, and Fenton had adopted it, while Greene's contemporaries, Sidney, and Lodge made constant use of the lyric in their prose works. Frequently these lyric poems had no essential connection with the narrative in which they were imbedded. They were often used for purposes of ornamentation. Some were merely incidental "sonnets" on the subjects of love, beauty, and like themes. Still others were intended to reveal the various moods of love, melancholy, sorrow, and repentance. In general, the motifs of the Elizabethan sonnet writers became the motifs of these imbedded poems, and those of Greene are no exception. In all of his romances there are included ninety lyric poems. Four of these are found in the *Groatsworth of Wit*. The one in which he declaims against courtezans is not typically Elizabethan, except in that it adopts a metrical mould common in Elizabethan lyrics, the six line iambic pentameter stanza. Lamillia's poem, especially the "lightly tripping refrain",

"Fie fie on blind fancie,  
It hinders youths ioy:  
Faire virgins learne by me,  
To count love a toy."

is characteristically Elizabethan in its movement and spirit.



The two repentance poems, also might be said to follow a conventional tendency of Greene's day, but there is more than this to be said for them. These two lyrics possess a note of sincerity which saves them from being totally conventional. They are as sincere as the prose in which they are imbedded, and the few facts that we know concerning the circumstances of Greene's final illness cause us to believe that these lines spring from real sorrow, and from a genuine feeling of repentance.

In conclusion, then, what can be said of Greene as a distinct literary figure? When we find him governed in his literary pursuits to such an extent by foreign influences, we are inclined to consider him a sort of literary ape who donned the literary dress of his time, and carried off the prize. If this be true, we must concede that it required a deal of genius and versatility to be able to wear the various garbs so well. Nevertheless, in spite of all this imitation, Greene did possess originality in no mean proportion, and made a decided contribution to literature in the force, strength, and simplicity of his narrative. He wore the tinsel until its cheapness was apparent, when stripping himself free from its glitter and show, he revealed by means of his own imagination the true, unadorned Renaissance spirit.

IV. THE STRUCTURAL ANALYSIS OF "GREEN'S GROATSWORTH OF WIT"

I--The Story Proper---pp. 1-34

1--Setting---probably London.

2--Characters

Gorinius, a usurer.

Roberto, the oldest son of Gorinius, and a scholar.

Lucanio, the youngest son of Gorinius, and a dupe.

Lamilia, the courtesan.

The Player.

3--Plot---Follows more or less closely the prodigal-son tradition:

The father dies--Lucanio inherits wealth--Roberto is willed an old groat with which to buy wit--Roberto agrees with Lamilia to cozen Lucanio of his money--Lucanio is duped--Lamilia breaks agreement with Roberto--Roberto meets with Player--writes plays--falls into vice--remembers legacy--repents.

4--Interpolations in the Story Proper

a---Lamilia's Song---p. 11

b---Lamilia's Tale---p. 18

Characters

The Fox.

The Badger.

The Ewe.

The Shepherd.

The Shepherd's Dog.

Incidents---The fox entraps the badger--spoils the ewe--escapes--leaves the badger to the mercy of the dog.

c---Roberto's Tale---pp. 19-24

Characters

The Squire.

The Bride, his daughter.

The Farmer Bridegroom.

Young Gentleman, a former suitor.

Mother Gunby.

Marian, her daughter.

c---Roberto's Tale, continued

Incidents---Marriage of the farmer's son and the  
squire's daughter--Young Gentleman forms  
plot to cheat the bridegroom of his bride,  
in which plot the other characters assist.

d---Roberto's Poem---p. 27

II--Revelation of the Autobiographical Intent, and the Repentance of  
the Author---pp. 35-39

Divisions according to content:--

1--A Repentance Poem---pp. 35-36.

2--A Prose Lament---pp. 36-37.

3--Rules by way of warning to his friends---pp. 37-39.

III--An Epistolary Address to his Friends---pp. 39-44.

IV--A Farewell Warning to All Men in the Fable of the Ant and the  
Grasshopper---pp. 44-46.

## V. THE GENERAL CHARACTER OF "GREEN'S GROATSWORTH OF WIT"

We have only to glance at the foregoing analysis of the Groatsworth of Wit to appreciate the difficulties which arise upon an attempt to classify this work satisfactorily as a literary type. Its four chief structural divisions are clearly perceived, but when we come to analyze the work minutely we find it to contain many poems, fables and frame tales. These various divisions and subdivisions present an interesting study from different points of view. Some possess a narrative and structural interest for us, others are historically important because of the light they throw upon the author and his contemporaries, while each part presents a study in its language, and in the spirit of its content.

Let us bear in mind that the criticism and discussion contained in the following pages of this introduction are concerned primarily with the Groatsworth of Wit, and are therefore not to be taken as an adequate standard by which to judge of Greene's work in general. That we may not be brought by an analysis of this work to underestimate or overestimate his place in the field of letters, a word might well be inserted here with regard to his general importance. Greene performed a distinct function in the development of both the romance and the drama, and that service should not be forgotten. Greene wrote at a period in English literature when both language and letters were in a transitional and experimental state. Writers were trying out new methods, under the influences of new and foreign

standards. The language had been suddenly confused by the inpouring of many foreign words and terms, and as a result, adjustments had to be made. Thus we find Greene, with many other writers of his day, experimenting with the new forces, and evolving new principles in the literary realm. By stripping the Renaissance potentialities of their claptrap and superficialities, these writers opened ~~up~~ the way for Shakespeare's wonderful creations, and for later advances in the art of novel writing.

1. ITS STRUCTURAL AND NARRATIVE QUALITIES---Returning to the work in question, we direct our attention first to the story proper, whose chief interest for us is in its narrative and structural qualities. When we consider that Greene devotes thirty-four out of the entire forty-six pages of this pamphlet to the story proper, with its interpolated tales and lyrics, we conclude quite naturally that his primary aim must have been to give to his age another story. Any critical study of this work, then, must aim at a discovery of his methods in the narrative, and at an estimate of the success which he attained in using them.

The element of setting is practically negligible. It is given entire in the few opening lines:--"In an Iland bound with the Ocean, there was sometime a Citie situated, made rich by Marchandize and populous by long space: the name is not mentioned in the Antiquary, or else worne out by times Antiquitie: what it was it greatly skilles not: but therein thus it happened."

Greene is deficient in the power of creating a setting for his stories. The creation of landscape or other descriptive settings is essentially foreign to his powers, or at least to his interests. He endeavors at times to make up for this deficiency by substituting the names of places and of individuals, together with stray references to the land of his story, but on the whole he neglects this element because of his love for the narrative, itself.

Greene follows this brief and indefinite setting with the exposition, in which he introduces and describes his first group of characters, Gorinius, with his two sons, the younger, Lucanio, and the elder, Roberto, the "Scholler". This group, with the attendant story concerning them, forms the first part of the traditional prodigal-son plot, with the exception of some variations already noted.<sup>39</sup> The two devices, the division of the inheritance, and the issuance of wise counsel by the father, are retained.

Greene's characters are not well drawn. He gives an extended description of Gorinius, and makes him speak long drawn out monologs, supposedly to reveal to us his character, but when Greene is through with him he is only a type. We know he was a usurer of the shrewd and "respectable" type, not of the class who bought up cracked angels at nine shillings apiece and, soldering them, resold them at an advantage. Compare the statement, "his angels being double winged flew cleane from before him". And still Gorinius does not in himself

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39. See ante, 12-17.

appear to be different from any other London usurer.

The other characters of the group are likewise indistinct as individuals. Lucanio "was of cōdition simple, shamefast, and flexible to any counsaile"<sup>40</sup>; but there are scores of such people. Later in the story he is made to appear unbelievably ridiculous as he dances before Lamilia, "corvetting like a steede of Signor Roccoes teaching"<sup>41</sup> and far from becoming more distinctly an individual he becomes more and more an unreality. Moreover, Roberto not only fails to impress us as being a real character, but because of insufficient motivation back of his actions, he appears exceedingly inconsistent. At the opening of the narrative he is described as a puritanical prig, who would scorn a desire for wealth, and especially for wealth acquired through usury. Yet, immediately upon his father's death we find him possessed of envy which turns "the sweetnesse of his studie to the sharpe thirst of revenge".<sup>42</sup> Later, Greene drags him through despair, prosperity, and roguery, into poverty and repentance, but still he fails to stand out either as a type or as an individual.

Like observations might be made of the other two characters, who are later introduced into the plot. Lamilia is a courtesan, in no respects different from the ordinary type of courtesan so common in the literature of the period. This type of character was the inseparable instrument of the prodigal-son story, for according to the tra-

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40. See G., Vol. XII, p. 110:19.

41. Ibid., p. 118:16.

42. Ibid., p. 110:25.

dition as it existed then in literature, the prodigal, having received his inheritance, fell a prey to the wiles of such a woman, who feasted and made merry with him until she had secured his money, when she turned him out penniless. He was then on the high road to swine-feeding, and ultimate repentance. In *Francescos Fortunes* Greene creates another courtesan, Infida, to whom Lamilia is an exact counterpart, the only distinction being a difference in name.<sup>43</sup>

Greene makes no attempt to characterize the player. As we have previously indicated he is a substitute both here and in *Francescos Fortunes* for the swine-feeding element of the prodigal-son plot. This plot device is uniquely Greene's and probably grows out of his own personal experience.

So much then for Greene's specific characters. With regard to his powers of characterization in general it may be observed that he generally fails to produce any character development. If he wishes a change to occur in the dispositions or moral bent of his characters, Greene tells us about it instead of having his characters reveal this change by their own thoughts, words, and actions. Thus he says of Roberto:- "which Roberto perceiving, and pondering how little was left to him, grew into an inward contempt of his fathers unequall legacie, and determinate resolution to worke Lucanio al possible iniurie: Here upon thus converting the sweetnesse of his studie, to the sharpe thirst of revenge, he (as Envie is seldome idle) sought

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43. See the review of *Acolastus*, ante p. 13.



out fit companions to effect his unbrotherly resolution."<sup>44</sup> Now a novelist of character would make much of the process by which this change was brought about in Roberto, a process which Greene passes over with a word. In fact he tells us about Roberto all along.

This illustrates again a characteristic quality of Greene as a writer. His chief interest seemed to be in the narrative, and because of this interest, he fails to make of his characters real, living, growing individuals.

Turning from a discussion of Greene's characters to the plot of the story, we find that it is modeled upon a variation of the prodigal-son tale, a model which had been used earlier by Greene, as well as by his predecessors and contemporaries. Thus we see that his materials and plot devices were already prepared for him. His merit will lie in the use he makes of them. Greene's primary talent lay in the narrative. This statement should be modified, however, for he was not an expert with the sustained plot, though he was master of a single situation such as appears in the tale of the Farmer Bridegroom. Probably none of his works illustrate<sup>s</sup> this distinction so well as does the Groatworth of Wit, for while his narrative powers are shown at a disadvantage in the story proper, this included tale is one of his best. In the frame story Greene attempts to moralize, introducing euphuistic phrasing, and classical references in great numbers. Moreover, he delays the action by the long drawn out

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44. See G., Vol. XII, p. 110.

monologs and soliloquies which Gorinius speaks. We find that by exact count the three longest speeches contain 394, 342, and 237 words respectively. They serve as a vehicle for moralizing, and while they contain the traditional words of wisdom of the prodigal-son tale, and serve to a slight extent for a revelation of character, their introduction is unpardonable when an audience is waiting for a story.

In addition to these monologs, Greene impedes the movement of the narrative by the intrusion of his own puritanical observations. For instance, he cannot forego using such a good opportunity for comment on the transitoriness of things as the death of Gorinius presents, and introduces the following melancholy observation:—"But as all mortall things are momentarie, and no certaintie can bee founde in this uncertaine world," etc.<sup>45</sup> It is interesting to note that this is the cry of so many of the later Elizabethan sonnets, especially those of Shakespeare.

Again, he indulges in moralizing, and at the same time gratifies his euphuistic love of alliteration and metaphor in this interesting passage:—"Neither in such a case is ill companie farre to seeke, for the Sea hath scarce so [many] ioperdies, as populous Citties have deceiuing Syrens, whose eies are Adamants, whose doores leade downe to death."<sup>46</sup> These are but a few of the many examples that might be given. However, it might be remarked that our more

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45. See G., Vol. XII, p. 104.

46. Ibid, p. 111.

modern novelists have been found as guilty as Greene in this point of intrusion, a fact, however, which does not alter the seriousness of the effect in the least.

We have remarked that Greene could not handle a sustained plot. It might be added, neither could he master an intricate one. Numerous<sup>s</sup> complications of wills would have enmeshed him in difficulties from which he could never have extricated himself. It is interesting to note in this connection that he uses his characters in groups of two and three, and that he disposes of one group before he brings in fresh plot complications. Gorinius dies, and the scene with Lamilia is introduced. Not until this scene is concluded is the player introduced into the story. This is not a contention that skill in plot handling depends upon the introduction of numerous characters and manifold plot intricacies. On the contrary, many novelists, of whom Thomas Hardy is a good example, have since manifested good judgment by confining their attention to a limited number of characters, thus centering the reader's attention upon some particular point of character development, or upon the movement of the story. Nevertheless, evidence points to the fact that Greene resorted to a limited number from necessity, because he could not manage the situations arising from the introduction of many characters. Even with only three characters the story halts at certain points, while Greene goes back to explain a situation or marshall the facts of the story together. Such an instance occurs at the following point:--"Heare

by the way Gentlemen must I disgresse to shew the reason of Gorinius speech:"<sup>47</sup> Following this digression the narrative is resumed and carried on. Again, after he has formally dismissed the story of Lucanio, and Lamilia, he reintroduces them at a point where the account of Roberto should not have been interrupted.<sup>48</sup>

Finally we come to speak of the frame tales imbedded in this narrative. We have already indicated the relative importance which Greene attaches to the included tale and the story proper, and have pointed out some examples from his works by way of illustration. In the work under discussion by far the greater interest is centered in the story proper, the tales being introduced as "caveats" or warnings. Lamilia's tale is a warning to Roberto to beware lest his fate be the same as that of the tricked badger, while Roberto reciprocates with the following threat:—"Multa cadunt inter calicem supremaq. labe," intimating that Lamilia had better carry out her part of the agreement, or he will fail her.<sup>49</sup> Thus we may truly say that these tales have a legitimate place in the story proper, and yet are not inherent in, but wholly incidental to the narrative.<sup>50</sup>

The origin of the frame-tale structure, and of the fable in

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47. See G., Vol. XII, p. 106.

48. Ibid, p. 133.

49. Ibid, p. 119.

50. For the probable origin of the reciprocal telling of tales by way of warning, see ante, p. 20.

narrative have already been discussed.<sup>51</sup> However, something should be said here of the importance of the tales in themselves, for it is just in this field of the single incident that we find Greene at his best. Here he is unhampered by the unwieldy machinery of the sustained plot, and is left free to tell his story, naturally, simply, and directly. The included tale of the Farmer Bridegroom is ranked with that of Tompkins the Wheelwright<sup>52</sup> as the best of his tales. In it Greene lays aside all paradoxical and antithetical phraseology, all euphuistical alliteration, all moralizing and soliloquizing, with the exception of an occasional warning to Lamilia, and proceeds naturally and rapidly with his story. In fact, his interest in the tale, and his consequent haste lead him occasionally into carelessness. At one time, for instance, he says; "Anone came Marian",<sup>53</sup> without having first informed us that Marian and Mother Gunby's daughter are one and the same. As a consequence we leave the narrative for a moment to assure ourselves of having met Marian before. However, few such instances occur, and on the whole the story is exceptionally well and entertainingly told. The following passage will illustrate well the strikingly rapid movement of the narrative:-

"Well, Supper past, dauncing ended, all the guests would home, and the Bridegroome pretending to bring some friend of his home, got

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51. See ante, p. 17 ff.

52. See Greene's *Vision*, G. Vol. XII.

53. See G. Vol. XII, p. 105.

his horse, and to the Parke side he rode, and stayed with the horsemen that attended the Gentleman.

"Anone came Marian like mistris Bride, and mounted behind the gentleman, away they post, fetch their compasse, & at last alight at an olde wives house, where sodenly she is convaied to her chamber, & the bridegroome sent to keepe her company:"<sup>54</sup>

In these passages the narrative literally races along, in striking contrast to its slow progress in the story proper, weighted down as it is there by extended monologs and moralizations. It is of Greene's narrative power exhibited in this tale that Mr. Wolff says:- "The sheer narrative talent exhibited here, if applied to a worthy theme, would have served to make a great story. The rubbish of Euphuism, of allusion and jargon and all faddishness, has dropped off; the imagination has its way in the end. And this progress seems typical of the general function of the Renaissance in maturing English literature. Even so, in the rising scale of Shakespeare's plays, even so, in the whole great course of Elizabethan letters, the Renaissance vanishes more and more in the consummation of its own perfect work. It emancipates the writer from its own jingle and glitter, the jingle and the glitter of chains; and gives him to himself at last in the freedom of power fulfilled."<sup>55</sup>

Before we leave the story proper, something should be said of

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54. See G. Vol. XII, p. 124.

55. See S. L. Wolff, Robert Greene, etc., p. 373.

the imbedded lyrics. The general use of the lyric in this way, and the prevalence of certain lyric motifs which Greene makes use of, have been discussed elsewhere in this introduction.<sup>56</sup> It is necessary, therefore, at this point to consider merely the relation which these poems bear to the main story. The first of these, Lamilia's song, has a direct and purposeful connection with the narrative from the fact that she sings for the express purpose of alluring Lucanio. There is in Francescos Fortunes a companion song by Infida, with a similar purpose.<sup>57</sup>

The functional relation of the second lyric, Roberto's declamation against courtezans, is not so evident. The use of verse seems to result chiefly from a desire on the part of Greene to follow a fashion. We feel certain, however, that prose would have been a much more effective instrument in the hands of Greene here, and the verses in themselves have little or no merit.

Before concluding the treatment of the structural and narrative qualities of the Groatsworth of Wit, we should consider briefly the two remaining lyrics included in the other divisions of the pamphlet. The first repentance poem, and likewise that one included in the fable of the Ant and the Grasshopper, carry with them a note of sincere feeling. They clearly express a mood, and the fulfilment of this function is a reason for their use. However, beyond this they serve

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56. See ante, p. 29.

57. See Francescos Fortunes, G. Vol. VIII, p. 75.

little purpose and in a sense destroy the unity of the structure. They, too, seem to represent a catering to fashion, and are not the result of an impulse to express a mood which could be satisfied in no other way.

2. THE AUTOBIOGRAPHICAL INTENT---So far as the narrative quality enters into the three remaining divisions of the work, the points already made will apply to them also. However, in connection with the remainder of the pamphlet, the problems of autobiographical intent, and sincerity are more obviously important.

The first of these problems, that of autobiographical intent, reverts back to the story proper, from the very beginning. Greene says by way of introducing the second division of the work:--"Heere (Gentlemen) breake I off Robertos speech; whose life in most parts agreeing with mine, found one selfe punishment as I have doone. Heereafter suppose me the said Roberto, and I will goe on with that hee promised: Greene will send you now his groatsworth of wit, that never shewed a mitesworth in his life: and though no man now be by, to doe me good, yet ere I die, I will by my repentance indevor to doe all men good."<sup>58</sup>

The expression "most parts" gives us legitimate reason for making a distinction between the autobiographical and non-autobiographical elements of the story. The dearth of facts concerning Greene's life gives rise to difficulties in making this distinction. There

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58. See G. Vol. XII, p. 137.



are three sources from which the few facts we have are obtained. First, Cooper's *Athenae Cantabrigienses*, and the Registers of the Stationers' Company, which latter source, by the way, is not always reliable, owing to the failure on the part of clerks to register many writings. The second source is in the works of Greene's contemporaries, Nashe, Harvey, and Chettle. These men made frequent reference to Greene, especially Nashe and Harvey in the course of their famous quarrel, which was closely connected with Greene. Finally, probably the chief store of information is that found in Greene's supposedly autobiographical works, *Francescos Fortunes*, the *Groatworth of Wit*, and the *Repentance*. This source is valuable, but must be used with judgment. Greene talked much about himself, but of course we cannot be absolutely sure at all times as to his sincerity and exact truthfulness. More will be said later of this point.

With the first step in the direction of selecting autobiographical facts, we are confronted with the question of Greene's parentage. Was Gorinius Greene's father? The only evidence we can produce in answer to this question is from the second part of his *Repentance*,<sup>59</sup>

"I Neede not make long discourse of my parentes, who for their gravitie and honest life [were] well knowne and esteemed amongst their neighbors; namely, in the Cittie of Norwitch, where I was bred and borne. But as out of one selfe same clod of clay there sprouts both stinking seeds and delightfull flowers: so from honest parentes of-

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59. See G. Vol. XII, p. 171.

ten grow most dishonest children; for my Father had care to have mee in my Non-age brought up at schoole, that I might through the studie of good letters grow to be a frend to my self, a profitable member to the common-welth, and a comfort to him in his age."

This desire on the part of Greene's father that his son should be educated would scarcely admit of the following remark of Greene's if his own father was intended by the character, Gorinius:—"The other was a Scholler, and married to a proper Gentlewoman, and therefore least regarded, for tis an olde said saw: To learning and law, ther's no greater foe, then they that nothing know:"<sup>60</sup>

When we consider that this second part of the Repentance purports to be a sane, unimpassioned account of Greene's life, we have no other alternative than to accept it as a true statement of facts, and hence must discard much of the Groatsworth story as not autobiographical. If Greene had a younger brother, Lucanio, whom he duped into being cozened by a courtezan, we have no evidence of it. Consequently, this element of the narrative must be discarded for want of proof.

Next, the character of Roberto, himself, raises a question in our minds. Was Greene a puritanical "Scholler" when he returned from the University? The Repentance again produces evidence to the contrary:—"But as early pricks the tree that will prove a thorne: so even in my first yeares I began to followe the filthines of mine

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60. See G. Vol. XII, p. 103.

owne desires, and neyther to listen to the wholesome advertisements of my parentes, nor bee rulde by the carefull correction of my Maister. For being at the Universitie of Cambridge, I/ light amongst wags as lewd as my selfe, with whome I consumed the flower of my youth, who drew mee to travell into Italy, and Spaine, in which places I sawe and practizde such villainie as is abhominable to declare.....At my return into England, I ruffeled out in my silks, in the habit of Malcontent, and seemed so discontent, that no place would please me to abide in, nor no vocation cause mee to stay my selfe in:"<sup>61</sup>

The next apparently autobiographical element appears when Lamilia calls Roberto a "poore pennilesse Poet", and a little farther on refers to him as "Faithlesse Roberto, that hast attempted to betray thy brother, irreligiously forsaken thy wife, deservedly beene in thy fathers eie an abiect:"<sup>62</sup> These inferences are also substantiated by the following from the Repentance:-

"Neverthesse soone after I married a Gentlemans daughter of good account, with whom I lived for a while: but for as much as she would perswade me from my wilful wickednes, after I had a child by her, I cast her off, having spent up the marriage money which I obtained by her.

"Then left I her at six or seven, who went into Lincolneshire, and I to London: where in short space I fell into favor with such

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61. See G. Vol. XII, pp. 171-172.

62. Ibid, p. 128.

as were of honorable and good calling.....Thus my misdemeanors (too many to bee recited) caused the most part of those so much to despise me, that in the end I became friendles, except it were in a few Alehouses, who commonly for my inordinate expences would make much of me, until I were on the score, for more than ever I meant to pay by twenty nobles thick."<sup>63</sup>

The scene with the player is in all probability true and experiential in the main. For we find the following account in the Repentance:—"but after I had by degrees proceeded Maister of Arts, I left the Universitie and away to London, where (after I had continued some short time, & driven my self out of credit with sundry of my frends) I became an Author of Playes, and a penner of Love Pamphlets, so that I soone grew famous in that qualitie, that who for that trade growne so ordinary about London as Robin Greene."<sup>64</sup>

With regard to the time when Greene first began to write plays nothing definite can be said. Mr. Churton Collins, in his late edition of Greene's plays, says that he wrote none prior to 1691. However, his arguments do not seem convincing in the light of those advanced by Grosart, Storojenko, Dickinson, and Fleay for an earlier date. These latter arguments are reasserted by Mr. Gregg in his review of Mr. Collins' edition.<sup>65</sup> The reproduction of these dis-

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63. See G. Vol. XII, p. 177.

64. Ibid, p. 172.

65. See the Modern Language Review, Vol. I.

cussions would require too much space here. Suffice it to say that they are sufficiently convincing to throw the probability of truth upon the incident of the player, and Greene's subsequent writing of plays.

The ensuing account of Roberto's debauchery, his friendlessness, and his abject poverty are also substantiated by some of Greene's statements in his Repentance:—"Yong yet in yeares, though olde in wickednes, I began to resolve that there was nothing bad that was profitable: whereupon I grew so rooted in all mischief, that I had as great delight in wickednesse, as sundrie hath in godlinesse: and as much felicitie I tooke in villainy, as others had in honestie..... From whordome I grew to drunkennes, from drunkennes to swearing and blaspheming the name of God, hereof grew quarrels, frayes, and continual controversies, which are now as wormes in my conscience gnawing me incessantly..... Thus my misdemeanors (too many to bee recited) caused the most part of those so much to despise me, that in the end I became friendles,"<sup>66</sup>

So far we have produced evidence from the Repentance alone. The chronological facts concerning Greene's life produced in a foregoing division of this introduction agree on the whole with the Repentance account.<sup>67</sup> Moreover, the quotations last cited concerning his life of alternating prosperity, wickedness and debauchery are

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66. See G. Vol. XII, pp. 173, 174, and 177.

67. See ante, pp. 6, ff.

corroborated to a certain degree by both Harvey and Nashe. Harvey's statement, as well as Greene's deprecatory account, should probably be taken "cum grano," for we must remember that Harvey was an enemy of Greene's because of the insults he felt were offered to his family in a former work of Greene's, A Quip for an Upstart Courtier. In the second of his celebrated "Foure Letters", written as a retort to Greene's supposed insults, Harvey says:-

"I was altogether unacquainted with the man, & never once saluted him by name: but who in London hath not heard of his dissolute, and licentious living; his fonde disguisinge of Master of Arte with ruffianly haire, unseemelye apparell, and more unseemelye Company; his vaine glorious and Thrasonicall bravinge: his piperly Extemporizing, and Tarletonizing; his apische counterfeiting of every ridiculous, and absurd toy: his fine coosening of Iuglers, and finer iugling with cooseners: hys villainous cooging and foisting; his monstrous swearinge, and horrible forswearing, his impious profaning of sacred Textes: his other scandalous and blasphemous ravinge: his riotous and outragious surfeitinge; his continuall shifting of lodgings: his plausible masteringe, and banquetinge of roysterly acquaintance at his first cominge; his beggarly departing in every hostisses debt; his infamous resorting to the Banckside, Shorditch, Southwarke, and other filthy hauntes: his obscure lurking in basest corners: his pawning of his sword, cloake, and what not, when money came short; his impudent pamphletting, phantasticall interluding, and desperate libelling,

when other loosening shifts failed".<sup>68</sup>

Nashe's reply to this statement of Harvey's is probably nearer the truth, since it is less bitter and impassioned:—"Hee inherited more vertues than vices: a jolly long red peake, like the spire of a steeple, hee cherisht continually without cutting, whereat a man might hang a Jewell, it was so sharpe and pendant.

"Why should art answer for the infirmities of manners? Hee had his faultes, and thou thy follyes.

"Debt and deadly sinne, who is not subject to? With/ any notorious crime I never knew him tainted.

"A good fellowe hee was, and would have drunke with thee for more angels then the Lord thou libeldst on gave thee in Christs Colledge.....his onely care was to have a spel in his purse to coniure up a good cup of wine with at all times".<sup>69</sup>

Greene, then, was probably much like all the other literary scribblers in Bohemian London, with possibly a strain of puritanism which gave him some few more pangs of conscience than his fellows.

However completely this story may have been autobiographical, we have no evidence that it was initially intended to be so. We do have evidence that the division included in the first thirty-four pages, the prodigal-son part, was but a part of a literary venture, the launching of which he has described in the Vision. After he is vis-

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68. See Grosart's edition of Harvey's works, Vol. I, p. 168.

69. See Grosart's edition of Nashe's works, Vol. II, pp. 220-221.

ited in his dreams by Chaucer and Gower, the latter of whom censures him for his continued writing of love pamphlets, he says:—"whereupon, as in my dreame so awooke, I resolved peremptorie to leave all thoughts of love, and to applye my wits as neere as I could, to seeke after wisdom so highly commended by Salomon: but howsoever the direction of my studies shall be limited me, as you had the blossomes of my wanton fancies, so you shall have the fruites of my better laboures."<sup>70</sup>

Greene was an excellent advertizer of his literary wares. He gives to his readers a hint of this prodigal-son adventure at the close of his *Orpharion*, his earliest novel for 1590:—"I found that either I had lost love, or love lost me: for my passions were eased: I left Erecinus and hasted away as fast as I could, glad that one dreame had rid me of fancy, which so long had fettred me, yet could I not hie so fast, but ere I could get home, I was overtaken with repentance".<sup>71</sup> This is probably an announcement of what is to follow, for soon in the same year he brought out his *Mourning Garment*, *Never too Late*, and *Francescos Fortunes*. The first part of the *Groatsworth of Wit* is easily a part of the series, for although it was written later than the others of the series, Greene shows clearly that he is more interested in the story than in the autobiographical elements. The prodigal-son tradition naturally suited Greene as a character,

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70. See G. Vol. XII, p. 281.

71. Ibid., p. 94.



and this explains why he should have embodied much of the experiential data of his life therein. We conclude, then, that although the story told in the *Groatsworth of Wit* was probably never intended primarily as autobiography, but as a prodigal-son tale, it was quite natural that Greene's own life experience should enter into the story since his was largely such a life of dissipation as that of the prodigal-son. For this reason, and because of the fact that his *Repentance*, which was evidently autobiographical in intent, does not bear us out in accepting the *Groatsworth of Wit* as pure autobiography, we should exercise care in sifting out the autobiographical from the non-autobiographical facts. Exclusive of some of the details, however, which do not tally with the facts of Greene's life which we have from him and from his contemporaries, the central facts of the story may be quite exactly duplicated from the life of Robert Greene.

3. THE SINCERITY OF GREENE'S REPENTANCE---The preceding discussion leads quite naturally to the second question involved in this section of the work. Was Greene's repentance sincere? I think most authorities agree that in these last pages of the *Groatsworth of Wit*, and in the ensuing *Repentance*, he was sincere. We have indicated that these repentant prodigal-son stories were probably a part of a commercial scheme. However, when we consider that the last pages of the *Groatsworth of Wit*, and *The Repentance* were written when he was near death, and when we compare their general tone, and directness of style with that found in the first division of this pamphlet, they

show plainly the marks of sincerity. But the repentance is, in all probability, born as much of fear as of remorse. The change in tone at the close of the first thirty-four pages was no doubt due to a more serious attack of his disease. Thereupon, fear and remorse plunged him into a morbid harangue of himself and of his works. Although we cannot doubt his intended sincerity, yet it seems that Greene's representation of his faults as being so much blacker than those of others is a result of an exaggerated conception of his depravity. He attaches entirely too great a stigma to his works when he expresses the wish, "that those works with me together might be interd." He continues by saying, "But sith they cannot, let this my last worke witnes against them with me, how I detest them. Blacke is the remembrance of my blacke works, blacker then night, blacker/ then death, blacker then hell."<sup>72</sup>

A comparison of his writings with those of his contemporaries show them to be as pure in language and spirit, and in many cases purer than some others. Mr. Grosart says relative to this point:—"To his undying honour, Robert Greene, equally with James Thomson, left scarce a line that dying he need have wished 'to blot'. I can't understand the nature of anyone who can think hardly of Greene in the light of his ultimate penitence and absolute confession. It is (if the comparison be not over-bold) as though one had taunted

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72. See G. Vol. XII, p. 139.

David with his sin after the fifty-first Psalm."<sup>73</sup>

Mr. Jusserand says:-"His better self kept his writings free from vice, but was powerless to control his conduct."<sup>74</sup> And Mr. Wolff observes in this connection:-"Justice demands the acknowledgment that Greene's imagination is entire and undefiled: in all these tales I cannot recall a single sneaking allusion or prurient image or lascivious detail."<sup>75</sup>

Concerning these laudatory opinions, Mr. John Clark Jordan observes:-"Such statements are common among Greene's critics. Without depreciating the purity of Greene's writings, I think we have been inclined to underestimate that of some other writers of fiction. I fail to see that Greene stands out in striking distinction to Lyly, Lodge, Sidney, or several others that might be mentioned."<sup>76</sup>

The consensus of opinion seems to be that Greene's writings were pure and wholesome when viewed in the light of his age. Therefore we conclude that Greene's condemnatory remarks concerning them were born of a morbid conscience. This, however, does not detract from the sincerity of his remarks, but only from the essential truth which they convey to the reader. He was facing death, after having led a life of dissipation which had wasted him physically, and there

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73. See G. Vol. I, p. xix.

74. English Novel in the Time of Shakespeare, p. 151.

75. Robert Greene, etc., p. 350.

76. See Jordan's Robert Greene, p. 75, n.

can be little doubt that the puritanical element which crops out in so many of his writings had now led him into desperate straits of fear and remorse.

Finally, with regard to the sincerity of Greene's repentance the words of Cuthbert Burbie prefacing the Repentance, which was written but a short time after the Groatsworth of Wit, should bear some weight here. Authorities are pretty generally agreed that the writing of the Repentance took place but a little later than the writing of the final pages of this pamphlet, and therefore the sincerity in the one would probably indicate a like sincerity in another of much the same tone, spirit, and content. Mr. Burbie, the publisher of the Repentance says:-

"Gentlemen, I know you are not unacquainted with the death of Robert Greene, whose pen in his lifetime pleased you as well on the Stage, as in the Stationers shops: And to speake truth, although his loose life was odious to God and offensive to men, yet forasmuch as at his last end he found it most grievous to himselfe (as appeareth by this his repentant discourse) I doubt not but he shall for the same deserve favour both of God and man."<sup>77</sup>

Furthermore, Cuthbert Burbie appends to the publication the following supposedly accurate description of "The manner of the death and last end of Robert Greene Maister of Artes":-

"After that he had pend the former discourse (then lying sore

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77. See G. Vol. XII, p. 156.

sicke of a surfet which hee had taken with drinking) hee continued most patient and penitent; yea he did with teares forsake the world, renounced swearing, and desired forgiveness of God and the worlde for all his offences: so that during all the time of his sicknesse (which was about a moneths space) hee was never heard to sweare, rave, or blaspheme the name of God as he was accustomed to do before that time, which greatly comforted his wel willers, to see how mightily the grace of God did worke in him.....

"During the whole time of his sicknes, he continually called upon God, and recited these sentences following:

'O Lord forgive me my manifold offences.  
 O Lord have mercie upon me,  
 O Lord forgive me my secret sinnes, and in thy mercie (Lord)  
 pardon them all./  
 Thy mercie (O Lord) is above thy works.'

"And with such like godly sentences hee passed the time, even till he gave up the Ghost."<sup>78</sup>

This account of Mr. Burbie's would carry more weight if he had not already given us in his preface the following puritanical purpose which led him to publish the Repentance:—"To conclude, forasmuch as I found this discourse very passionate, and of woonderfull effect to withdraw the wicked from their ungodly waies, I thoght good to publish the same: and the rather, for that by his repentance they may as in a glasse see their owne follie, and thereby in time resolve, that it is better to die repentant, than to live dishonest."<sup>79</sup>

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78. See G. Vol. XII, pp. 184-185.

79. Ibid, p. 156

The evidence thus far cited relative to the sincerity of Greene's repentance seems to bear out the conclusion that the repentance note so strong in the *Groatsworth of Wit and the Repentance*, is sincere. Though the prodigal-son element, in the main story, and the repentance idea were probably only a part of a literary scheme, the fact that the last pages of the *Groatsworth of Wit* were written when he was near death precludes any great degree of skepticism concerning their sincerity. An allowance must be made in our own minds, however, for the very probable exaggeration of the causes for his repentance, as well as for the fact that it was not of the deep and vital type, but a repentance born of fear and remorse.

4. THE SATIRICAL QUALITY---We shall now undertake to discuss Greene's epistle "To those Gentlemen his Quondam acquaintance, that spend their wits in making Plaies". Little need be said concerning the form, since it is written like any exhortatory epistle. This letter is the best known portion of the pamphlet, because of the discussions it has elicited concerning the identity of the three friends addressed, and because of the famous "Shake-scene" passage therein contained. These questions have been treated elsewhere, and therefore, the only point for consideration here is the satirical quality of the epistle.<sup>80</sup>

Satirical writing was common among the Elizabethan pamphlet-

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80. See Appendix and Notes for the identity of the friends, and the last division of this Introduction for the "Shake-scene passage".

eers. Nashe was probably chief among<sup>81</sup> these satirists, which fact accounts for his being called "young Juvenall" by Greene. Gabriel Harvey also wrote satire, chiefly of a rabid and bitter type.<sup>81</sup> Although Greene wrote some satire, we find comparatively little in his stories. Much that we do find there is better classified as light irony. Again, in the treatment of this element we must revert to the story proper, for although the epistle, and especially the "Shake-scene" passage, is the most strikingly satirical part of the work, there are light touches of irony scattered throughout the whole of the pamphlet. The first use of irony occurs in the words of Gorinius as he divides the inheritance:—"onely I reserve for Roberto thy well red brother, an olde Groate wherewith I wish him to buy a groatsworth of wit."<sup>82</sup> Again it occurs in the observations of Roberto concerning the simpleness of his brother, who is so easily duped by the courtesan. Moreover, many parenthetical passages inserted by the author throughout the work are either irony or satire.

Perhaps the first instance of real satire is in the passage in which Roberto, referring to Lamilia's house, says:-

"For of such places it may be said as of hell./

'Noctes atque dies patet atri ianua ditis'

"So their doores are ever open to entice youth to destruction."<sup>83</sup>

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81. See his "Foure Letters", Grosart edition, Vol. I.

82. See G. Vol. XII, p. 106.

83. Ibid, p. 115.

Again, the second lyric contained in the story proper is a satirical outcry against deceiving courtezans. However, it is in the epistle that we find satire in abundance. When the author comes to speak of Shakespeare and his free use of the plays of the "University Wits" he gives us a species of satire born of revenge. In this passage is expressed real feeling direct from the heart of an injured and disappointed man. It represents the resentment of a "University Wit", who can boast of the title of Master of Arts, against a "countrie" author who "supposes he is as well able to bum-bast out a blanke verse as the best of you:" To this feeling of resentment is added an element of personal chagrin on the part of Greene at seeing his reputation, once at the high tide of popularity, fading away under the rising star of a new genius. This is more than a pamphleteer's quarrel. The satire proceeds from the heart of a man embittered by envy. In the light of this fact, then, the language is remarkable for its purity. This very purity, on the other hand, makes for forcefulness in the satire. We have but to compare Greene's satire at this point with the preceding quotations from Harvey's "Foure Letters" and with the type of satire in Nashe's Strange Newes to realize the striking difference between the usual pamphleteering style and this clean cut, sincere satire of Greene's. The former is of the blustering, lambasting type which finds satisfaction in the mere marshalling of an army of biting, cutting words, while the latter is a cry uttered from the heart.



We may well regret that Greene, on his death bed, should have felt such anger against a man like Shakespeare, but it should be borne in mind that Shakespeare had not yet produced the greatest of his works, and might have been at this time considered by Greene as a successful rival. In this connection, Mr. Felix Schelling says of Greene's claims as a genius:—"But there was another side, Greene was a genuine poet, an able playwright, a successful pamphleteer, all this despite his reckless life and wasted time. Such a man must have known of possibilities within which we cannot reconstruct from the broken remains of his work. Infinitely above the painstaking achievements of mediocrity is the comparative failure of an irregular genius such as Greene's".<sup>84</sup>

5. PECULIARITIES IN ENGLISH---In conclusion, something should be said in a general way concerning the English used in this pamphlet. This is one of the most difficult questions to handle in a study of this kind, since our view-point changes so materially on such a question with the lapse of time. A usage which may seem peculiar to us now did not seem so the the sixteenth century, and may in reality have been more natural than ours. Moreover, since this paper does not purport to be a philological study, the causes for and the logical history of these changes cannot be considered. Yet, since there is a difference between the English used by Greene in this pamphlet, and that employed in present day literature, something

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84. English Literature During the Lifetime of Shakespeare, p. 92.

should be said briefly by way of explaining that difference. A comparison of Greene's usage in the *Groatsworth of Wit* with that of his contemporaries reveals little peculiar to Greene, himself. The characteristics of his syntax are more or less characteristic of all the writers of the period. The Elizabethan tendency toward brevity, and the consequent disregard of grammatical rules on the part of the writers of the period, gave to their prose a certain nervous energy, a direct and running element which has been lost in our later striving after a polished and balanced style. A paragraph from Mr. Shepherd's *History of the English Language* will be sufficient to make clear the general linguistic tendencies in Elizabethan Literature:—"Clearness was preferred to grammatical correctness, and brevity both to correctness and clearness. Hence, it was common to arrange words in the order in which they came into the mind, with but slight attention to syntactical order, and the result was an energetic and perfectly clear sentence, though an ungrammatical one;.....While we have gained much in precision, elegance, and delicacy of expression, since the days of Elizabeth, we have sacrificed much of the ancient melody, the bounding rythm, the nervous energy of our earlier writers."<sup>85</sup> Anyone who reads the *Groatsworth of Wit* with this generalization in mind will find it exemplified in the linguistic spirit of the pamphlet.

Any usage or construction found in this work which results in

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85. *History of the English Language*, p. 172.

obscurity of meaning will be explained if possible in the Notes, or Glossary. A paragraph should be inserted at this point, however, on the function of prepositions in the Elizabethan period to avoid needless repetition in the Notes. Mr. Abbot has summarized the differences in function of the prepositions in Elizabeth's day, and those of our own time in the following paragraph:—"One general rule may be laid down, that the meanings of the prepositions are more restricted now than in the Elizabethan authors: partly because some of the prepositions have been pressed into the ranks of the conjunctions, e.g. 'for', 'but', 'after'; partly because, as the language has developed, new prepositional ideas having sprung up and requiring new prepositional words to express them, the number of prepositions has increased, while the scope of each has decreased. Thus many of the meanings of 'by' have been divided among 'near', 'in accordance with', 'by reason of', 'owing to'; 'but' has divided some of its provinces among 'unless', 'except'; 'for' has been in many cases supplanted by 'because of', 'as regards'; 'in' by 'during'".<sup>86</sup>

A word should be added concerning Elizabethan orthography. Absolute standards of spelling did not exist at that time. One word might be spelled in numerous ways on the same page, for which we have plenty of evidence in this particular work. Final "e", so characteristic of Middle English, was often retained in the six-

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86. See Shakespearian Grammar, p. 94.

teenth century; "i" was quite regularly used where we use "j". Likewise, the character, "v", served as initial "u", while "u" was regularly substituted for "v". Moreover, the doubling of consonants was a matter of choice. On the whole, enough regularity prevailed in spelling to render a fairly convenient reading of published works possible.

## VI. THE "SHAKE-SCENE" PASSAGE

The Groatworth of Wit is known to many only through the famous and much debated "Shake-scene" passage. Yet, though this passage has been so thoroughly considered in the past, a critical edition of the Groatworth of Wit would scarcely be complete without a summary of the discussion on this matter. Many of the chief Shakespearean scholars have left us their views concerning this passage. Among these scholars is Professor J. M. Brown of Canterbury College, Christchurch, New Zealand. Professor Brown published in the New Zealand Magazine for April 1, 1877 an interesting and extensive article entitled An Early Rival of Shakespere, which begins by quoting the "Shake-scene" passage:-

"There is an upstart Crow beautified with our feathers, that with his 'Tygers heart wrapt in a players hide', supposes he is as well able to bumbast out a blanke verse as the best of you: and being an absolute Johannes factotum, is in his owne conceit the onely Shake-scene in a countrie."

Although students of Shakespeare agree that these words refer to the great playwright, there is considerable disagreement as to the exact reason for this censure on the part of Greene. A little later on in his article Mr. Brown states that "A tacit code of honour seems to have held amongst them, [Elizabethan Playwrights] and of this one of the chief articles was, that however much those wreckers the 'brachygraphy men' might pirate their unpublished dramas, no dramatist should remodel or put upon the stage another's work without due acknowledgment. Shakespeare's name is almost the only one of the well-known playwrights which is not found with some other on the title-page of any extant play that has his hand clearly in it; and it is acknowledged on all sides, that at first he did little else than tinker the plays of others, and more than one of his dramas are reproductions of old plays which still exist. The conclusion is obvious, that Shakespeare violated this unwritten law, whether from modesty, or from the calm audacity of genius, or from the very natural feeling of pique which he must have felt at the condescension of those who spread their University feathers towards this 'upstart crow' from Stratford. It is to this code that Greene appeals in his last indignant repudiation of 'those puppets that speak from our mouths, those anticks garnisht in our colours'; it is this which lends virtuous gall to his death-bed reflections, and affords a certain plea for epithets like 'apes', 'rude grooms,' 'buckram gentlemen,' 'peasants,' 'painted monsters.'" Shakespeare did all his best

work after Greene's death, and had excellent reason for refusing acknowledgment of any co-operation in his work: 'Henry VI.' and 'The Taming of the Shrew' are the only ones of his refacimenti which contain recognisable features of the old originals; all the rest were so perfected by revision and re-revision as to make the models from which they started unreadable by comparison".<sup>87</sup>

Thus we see that Professor Brown charges Shakespeare with re-writing old plays which bear evidences of having been written by one or more of the following, Greene, Peele, Kyd, and Marlowe. Furthermore, he interprets the expression, "there is an upstart Crow beautified with our feathers", to mean that Shakespeare violated this "tacit code of honour" in so doing. Malone, Dyce, and Ingleby concur with Professor Brown in attributing The True Tragedie of Richard Duke of York, and The First Part of the Contention, which are later worked over by Shakespeare into his Henry VI, Parts II, & III, to the collaboration of these earlier dramatists.

Mr. Simpson, however, in an article on the Greene-Shakespeare quarrel, in the "Academy" for April 4, 1874, demurs from this interpretation of the expression. He suggests that "Greene, in calling Shakespeare 'an upstart Crow beautified with our feathers' probably did not mean to accuse Shakspeare of stealing, but simply to call him an actor who had gained applause by spouting the lines of Greene,

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87. See pp. 98-99.

Marlowe, and Peele". The possibility that this one portion of the passage could refer solely to a player is shown by some quotations brought forth by Mr. Simpson in his article, in substantiation of this view. The first is from Greene's *Never too Late*:-

"Why art thou proud with Aesop's Crow, being pranked with the glory of other's feathers?"<sup>88</sup>

Another is from Nashe's Preface to Greene's *Menaphon*:-"Sundry other sweet gentlemen I do know [besides Greene and Peele] that have vaunted their pens in private devices, and tricked up a company of taffata fools with their feathers, whose beauty, if our poets had not decked [them] with the supply of their periwigs, they might have anticked it until this time up and down the country with the King of Fairies, and dined every day at the pease-porridge ordinary with Delfragus."<sup>89</sup>

Finally, Mr. Simpson reminds us that these two Plays referred to by Nashe are mentioned by the actor to Roberto in the *Groatsworth of Wit*, and continues, "Just in this way, when the degree of LL.D. was offered to the young son of the Duke of Suffolk at Cambridge, in Edward VI's reign, he said, 'who was he to appear among the doctors, and to plume himself, like Aesop's crow, in alien feathers?'"

However, by these quotations Mr. Simpson only proves what this single phrase might have meant, and fails to take cognizance of the

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88. See Grosart's *Nashe*, Vol. VIII, p. 132.

89. See G. Vol. VI, p. 26.

remainder of the "Shake-scene" Passage. Mr. Ingleby says relative to this point:—"But certainly the expressions 'bumbast out a blanke verse' meant writing it; and the very gist of the nick-name 'Johannes fac-totum' is that the person assailed was a Jack of all trades --one who not only put pieces on the boards, and acted in them himself, but essayed to write plays for his own house, and thus intruded on the author's privileged department."<sup>90</sup>

Mr. Ingleby then proceeds with his own solution of the problem. With reference to Greene's parody on "Tygers hart wrapt in a woman's hide!"<sup>91</sup>:—"We hold that Marlowe was author, or joint author with Greene, of the older plays, republished as the First Part of the Contention, and The True Tragedie. If so, a special point might be felt in Greene's parody of the line in question, that possibly being one of those which were written by Marlowe or Greene and formed part of the older plays: and we should then see in the phrase 'an upstart crow beautified with our feathers', not merely a player using the work of another man for representation, but a playwright appropriating another man's work, and incorporating it with his own. But the phrase, as we shall shortly see, admits of a less offensive interpretation.....But the entire passage in Green's Groatsworth of Wit means a great deal more than Mr. Simpson appears to find in it. It is difficult (as we have said) to realise at this day the excessive

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90. See Shakspeare Allusion Books, Part I., x.

91. See p. 158, n. 116:8.



odium attaching to the theatrical profession, an odium shared by the playwrights who supplied them with dramatical pieces. But if we do this, we shall be able to understand somewhat of the indignation which the regular staff of playwrights must have felt when they found a common player aspiring to the dignity of a playwright, and thus threatening to bring the dramatist's vocation into tenfold discredit, and to defraud the regulars of their pay. Surely it was not in human nature for the ruined and dying Greene to hold his peace, when he found the great shadow of this New Reputation cast on the field occupied by himself, Marlowe, Peele, and some others: keeping these considerations in view, Greene's language will seem quite natural and unrestrained, without resorting to the hypothesis that Shakspeare's conduct was, in his view, more than constructively dishonest."<sup>92</sup>

Just how much borrowing Shakespeare did we will probably never know, since in some instances plays were not published for some time after they had been acted. Moreover, we do not know how many plays were staged which never came into print. Then, too, much of his offense was not committed until after Greene's death. It is evident that Shakespeare made a very generous use of Greene's Pandosto for the plot and characters of his Winter's Tale. Moreover, Greene's Orlando Furioso and Kydd's Spanish Tragedy were very probably the

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92. See Shakspeare Allusion Books, Part I., pp. vi, and xi.

source in part of Lear and Hamlet. Furthermore, Shakespeare makes his braggart, Pistol, speak the conventional stage phrases of Marlowe, Kydd, Greene, and Peele; he burlesques the early dramatists in his Love's Labours Lost, and ridicules them through the amateur players of his Midsummer Night's Dream. It is true that Shakespeare's satire is more gracefully introduced than that of Greene in his retaliatory passage, a fact which does not mollify the sting in the least, however. We agree with Professor Brown, "It would take the meekest man to bear with patience such benignant ridicule, produced with weapons filched from himself, by a rival who is rising at his own expense into the throne of dramatic art."<sup>93</sup>

Greene's importance in the development of the drama and prose narrative in general was indeed great, as I have already indicated. However, the "Shake-scene" passage seems to carry with it indignation and envy arising from the appearance of a successful rival, a rival whose powers Greene may have surmised to some extent, and whose fame was already eclipsing anything yet produced in the field of the drama. There was more of envy than of righteous indignation in the passage, but few would have manifested less bitterness than Greene did, even if no blame could have been attached to Shakespeare. For to realize at the close of a strikingly successful and popular literary career, such as Greene's, that his reputation must inevi-

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93. See p. 102.

tably be eclipsed and forgotten in the merited popularity of a new figure who was benefiting by his own discoveries must have been exasperating to Greene or to any other man.

Shakespeare needs no defense from us. He benefited not only himself but all future play-goers and readers by giving life, vitality, and great literary value to what otherwise was essentially mediocre. Dramatic productions were still in their crude, formative, and experimental stages. Therefore, if Shakespeare could vitalize characters, otherwise lifeless individuals, and give beautiful literary form to what was lacking in aesthetic qualities he was certainly pardonable in so doing. Perhaps, out of justice to his contemporaries, he should have recognized his sources when he resorted to outright borrowing. Professor Brown, and Mr. Storojenko make much of the fact that the fairy element, first used by Greene in his plays, was appropriated by Shakespeare. They likewise attribute much of the perfection of Shakespeare's style to the influence of Greene's easy narrative. No doubt these influences played their part in the development of Shakespeare's art. This is no more than happens in the process of perfecting any type of literature. Advantageous discoveries are made by one group of writers, appropriated by another, and so on until the type is brought to the greatest possible state of perfection. Literary borrowings were and always have been quite common. Greene, himself, borrowed innumerable phrases from Lyly and Primaudaye. His euphuistic style was

not original with him, and he never hesitated to lift whole phrases from the works of other writers when "his own pockets were empty". Mr. H. C. Hart has given an extensive, though not an exhaustive, list of Greene's borrowings from Lyly, in his articles on Robert Greene's Prose Works, in *Notes and Queries*.<sup>94</sup> The number of these borrowings is surprising. In this connection, Mr. Hart says:-

"I should be inclined to classify Greene's qualities as follows; an incomparable songster ('Menaphon', 'Perimedes', 'Farewell to Follie', e.g.); an unblushing plagiarist, an endless reiterator; an exaggerated euphuist, and excellent scholar; an adroit Latinist; an adept story-teller (e.g. 'Roxander', and 'Perimedes' where non-euphuistic); and a versatile genius."

Greene borrowed the whole plan and much of the matter of his Quip for an Upstart Courtier from an earlier poem, The Debate Between Pride and Lowliness, by one F. T.<sup>95</sup> Although this plagiarism was pardonable in view of the fact that Greene made this dry and unreadable poem into very interesting prose, it was plagiarism none the less. These facts, then, indicate quite conclusively that although Greene's wrath toward Shakespeare may have been quite natural and quite human, it was generated rather by envy and chagrin than by any rank dishonesty on the part of Shakespeare.

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94. See *Notes and Queries*, Vol. IV., Series 10.

95. Thought once to be Francis Thynne, but this conclusion has been disproved by Furnivall, *Chaucer Society*, 1876, p. cxxviii.

TEXT

OF

GREEN'S GROATSWORTH OF WIT

G R E E N S,

G r o a t s-w o r t h o f W i t,

bought with a Million of

Repentaunce.

Describing the follie of youth, the falshoode of makeshift  
flatterers, the miserie of the negligent, and mischiefes  
of deceiuing Courtezans.

Written before his death, and published at his  
dying request.

Faelicem fuisse infaustum.

Vir esset vulnere veritas.

LONDON,

Printed by Thomas Creede, for Richard Oliue  
dwelling in long Lane, and are there  
to be solde. 1596.

## THE PRINTER TO

the Gentle Readers.

I haue published heere Gentlemen for your mirth and benefit,  
Greenes groatesworth<sup>a</sup> of wit. With sundry of his pleasant discourses,  
 ye haue beene before delighted: But now hath death giuen a period  
 to his pen: onely this happened into my hands, which I haue pub-  
 lished for your pleasures: Accept it fauorably because it was his  
 last birth, and not least worth, in my poore opinion. But I will  
 cease to praise that which is aboue my conceit, and leaue it selfe  
 to speake for it selfe: and so abide your learned censuring.

Yours, W. W./

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a. groateswoorth, (Ing.)

T O T H E G E N T L E M E N R E A D E R S .<sup>a</sup>

Gentlemen. The Swan sings melodiously before death, that in all his life time vseth but a iarring sound. Greene though able inough to write, yet deeperly searched with sickennesse then euer heretofore, sends you his Swanne-like song, for that he feares he shal neuer againe discover to you youths pleasures. Howeuer yet sickennesse, riot, incontinence, haue at once shown their extremitie, yet if I recouer, you shall all see more fresh springs, then euer sprang from me, directing you how to liue, yet not diswading<sup>b</sup> you from loue. This is the last I haue writ, and I feare me the last I shall write. And how euer I haue beene censured for some of my former bookes, yet Gentlemen/ I protest they were as I had speciall information. But passing them, I commend this to your fauorable censures, and like an Embrion without shape, I feare me will bee thrust into the world. If I liue to ende it, it shall be otherwise: if not, yet will I commend it to your courtesies, that you may as wel be acquainted with my repentant death, as you haue lamented my

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a. T O T H E G E N -  
       tlemen Readers (Ing.)

b. disswading,(Ing.)



carelesse course of life. But as Nemo ante obitum felix, so <sup>a</sup> Acta  
Exitus <sup>b</sup> probat: Beseeching therefore to bee deemed hereof as I de-  
serue, I leaue the worke to your likings, and leaue you to your de-  
lights./

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a. so. (Sa.)

b. orig. Exiitus. (Ing.)

## GREENES

## G r o a t s w o r t h o f w i t .

In an Iland bound with the Ocean, there was sometime a Citie situated, made rich by Marchandize and populous by long space: the name is not mentioned in the Antiquary, or else worne out by times Antiquitie: what it was it greatly skilles not: but therein thus it happened. An old new made Gentleman herein dwelt, of no small credit, exceeding wealth, and large conscience: he had gathered from many to bestowe vpon one, for though he had two sonnes, he esteemed but one, that being as himselfe, brought vp to be golde bondman, was therefore held heire apparent of his ill gathered goods.

The other was a Scholler, and married to a proper Gentlewoman, and therefore least regarded,<sup>a</sup> for tis an olde said saw: To learning and law, ther's no greater foe, then they that nothing know: yet was not the father altogether vnlettered, for he had good experience in a Nouerint, and by the vniuersall teames therein contained, had driuen many gentlewomen to seeke vnknown countries: wise he was, for he boare office in his/ parish, and sate as formally in his fox-furd gowne, as if he had beene a very vpright dealing Burges: he was religious too, neuer without a booke at his belt, and a bolt in his

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a. least regarded; (Ing.)

mouth, ready to shoote through his sinfull neighbor.

And Latin he had some where learned, which though it were but little, yet was it profitable, for he had this Philosophie written in a ring, Tu tibi cura, which precept he curiously obserued, being in selfeloue so religious, as he held it no point of charitie to part with any thing, of which he liuing might make vse.

But as all mortall things are momentarie, and no certaintie can bee founde in this vncertaine world, so Gorinius (for that shall be this Usurers name) after many a goutie pang that had pinchd his exterior parts, many a curse of the people that mounted into heauens presence, was at last with his last summons, by a deadly disease arrested, where-against when hee had long contended, and was by Phisitions giuen ouer, hee cald his two sonnes before him: and willing to performe the olde prouerbe, Qualis vita finis Ita<sup>a</sup>, hee thus prepared himselfe, and admonished them. My sonnes, (for so your mother saide ye were) and so I assure my selfe one of you is, and of the other I will make nodoubt.<sup>b</sup>

You see the time is come, which I thought would neuer haue approached, and we must now be seperated, I feare neuer to meete againe. This sixteene yeares daily haue I liued vexed with disease: and might I liue sixteene more, how euer miserably, I should thinke it happie. But death is relentlesse, and will not be intreated:

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a. Qualis vita, finis Ita, (Ing.)

b. Paragraph begins with "My sonnes," (Ing.)

witlesse, and knowes not<sup>a</sup> what good my gold might do him: senselesse, & hath no pleasure in the delightfull places/ I would offer him. In breefe, I thinke he hath with this foole my eldest sonne beene brought vp in the vniversitie, and therefore accounts that in riches is no vertue. But you my sonne, (laying then his hand on the yongers head) haue thou another spirit: for without wealth life is a death: what is gentry if wealth be wanting, but base seruile beggerie? Some comfort yet it is vnto me, to see how many gallants sprung of noble parents haue croucht to Gorinius to haue sight of his gold: O hold, desired golde, admired golde! and haue lost their patrimonies to Gorinius, because they haue not returned by their day that adored creature! How many schollers haue written rimes in Gorinius praise, and receiued (after long capping and reuerence) a six-peny reward in signe of my superficiall liberalitie. Breefely my yong Lucanio, how I haue bin reuerenst thou seest, when honest men I confesse, haue beene set farre off: for to be rich is to be any thing, wise, honest, worshipfull, or what not? I tell thee my sonne: when I came first to this Citty, my whole wardrop was onely a sute of white sheepe skins, my wealth an olde Greate, my wooing, the wide world. At this instant (O grieue to part with it) I haue in readie coyne threescore thousand pound, in plate and Jewels, xv. thousand, in bonds and specialties as much, in land nine hundred pound by the yeere: all which, Lucanio I bequeath to thee, onely I

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a. will not be intreated witlesse: and knowes not (Ing.)

reserve for Roberto thy well red brother, an olde Groate (being the stocke I first began with) wherewith I wish him to buy a groatsworth of wit: for he in my life hath reproued my maner of life, and therefore at my death, shall not be contaminated with corrupt gaine.

Heere<sup>a</sup> by the way Gentlemen must I disgresse to shew the reason of Gorinius present speech: Roberto being/ come from the Academie, to visit his father, there was a great feast provided: where for table talke, Roberto knowing his father and most of the companie to be execrable vsurers, inuayed mightily against that abhorred vice, in-  
somuch that he vrged teares from diuers of their eyes, and com-  
punction in some of their hearts. Dinner being past, hee comes to his father, requesting him to take no offence at his liberall speech, seeing what he had vttered was truth. Angrie, sonne (saide he) no by my honesty, (& that is somewhat I may say to you) but vse it still, and if thou canst perswade any of my neighbours from lending vppon vsurie, I should haue the more customers: to which when Roberto would haue replied, he shut himselfe into his studie, and fell to telling ouer his money.

This was Robertos offence: nowe returne we to seeke<sup>b</sup> Gorinius, who after he had thus vnequally distributed his goods and possessions, began to aske his sons how they liked his bequestes: either seemed agreed, and Roberto vrged him with nothing more, then re-

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a. Paragraph begins "Heere by the way", (Ing.)

b. sicke (Ing.)

pentance of his sin<sup>a</sup> loke: to thine owne said he, fond boy, and come  
 my Lucanio, let me giue thee good counsel before my death: as for  
 you sir, your bookes are your counsellors, and therefore to them  
 I bequeath you. Ah Lucanio, my onely comfort, because I hope thou  
 wilt as thy father be a gatherer, let me blesse thee before I die.  
 Multiply in wealth my sonne by anie meanes thou maist<sup>b</sup>, onely flie  
 Alchymie, for therein are more deceites then her beggerly Artistes  
 haue wordes; and yet are the wretches more talkatiue then women.  
 But my meaning is, thou shouldest not stand on conscience in causes  
 of profite, but heape treasure vpon treasure, for the time of neede:  
 yet seeme/ to be devout, else shalt thou be held vile: frequent holy  
 exercises, graue companie, and aboue all, vse the conuersation of  
 yong Gentlemen, who are so wedded to prodigalitie, that once in a  
 quarter necessity knocks at their chamber doores: profer them kind-  
 nesse to relieue their wants, but be sure of good assurance: giue  
 faire words till dayes of payment come, and then vse my course,  
 spare none: what though they tell of conscience (as a number will  
 talke) looke but into the dealings of the world, & thou shalt see  
 it is but idle words. Seest thou not many perish in the streetes,

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a. "with nothing more then repentance of his sin: loke to thine owne, said he," (Ing.)

"with nothing more, then repentance of his sin: Loke to thine owne, said he," (Sa.)

b. "maist;" (Ing.)

and fall to theft for neede:<sup>a</sup> whom small succor would releese, then where is conscience, and why art thou bound to vse it more then other men? Seest thou not daily forgeries, periuries, oppressions, rackings of the poore, raysing of rents, inhauncing of duties, euen by them that shuld be all conscience, if they meant as they speake: but Lucanio if thou reade well this booke, and with that hee reacht him Machiauels works at large) thou shalt see what it is to be<sup>b</sup> foole-holy, as to make scruple of conscience, where profit presents it selfe.

Besides, thou hast an instance by thy threed-bare brother heere, who willing to do no wrong, hath lost his childes right: for who would wish any thing to him, that knowes not how to vse it?

So much Lucanio for conscience: and yet I knowe not whats the reason, but somewhat stings mee inwardly when I speake of it. I, father, said Roberto, it is the worme of conscience, that vrges you at the last houre to remember your life, that eternall life may follow your repentance. Out foole (said this miserable father) I feele it now, it was onely a stitch. I will forward with my exhortation to Lucanio. As I saide my/ sonne, make spoyle of yong gallants by insinuating thy selfe amongst them, and be not mooued to

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a. "needes, whom small succor would releese: then", (Ing.)

"needes: whom small succor would releese. Then", (Sa.)

b. "to be so foole-holy", (Ing.)

to think their Auncestors were famous, but consider thine were obscure, and that thy father was the first Gentleman of the name:

Lucanio thou art yet a Bachelor, and so keepe thee, till thou meete with one that is thy equall, I meane in wealth: regard not beautie, it is but a baite to entice thine neighbors eie: and the most faire are commonly most fond: vse not too many familiars, for few prooue friends, and as easie it is to weigh the wind, as to diue into the thoughts of worldly glosers. I tell thee Lucanio, I haue seene foure score winters besides the odde seauen, yet saw I neuer him, that I esteemed as my friend but gold, that desired creature, whom I haue deerely loued, and found so firme a friend, as nothing to me hauing it, hath <sup>a</sup> beene wanting. No man but may thinke deerely of a true friend, and so doe I of it, laying it vnder sure locks, and lodging my heart therewith.

But now (Ah my Lucanio) now must I leaue it, and to thee I leaue it with this lesson, loue none but thy selfe, if thou wilt liue esteemed. So turning him to his study, where his chiefe treasure lay, he loud cried out in the wise mans words, O mors quam amara, O death how bitter is thy memorie to him that hath al pleasures in this life, and so with two or three lamentable groanes he left his life: and to make short worke, was by Lucanio his sonne enterd, as the custome is with some solemnitie: But leauing him that hath left the world, to him <sup>t</sup> y censureth of euery worldly man, passe we to his

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a. hat hbeene (Ing.)



sons: and see how his long laied vp<sup>a</sup> store is by Lucanio looked into. The youth was of cōdition<sup>b</sup> simple, shamefast, and flexible to any counsaile, which Roberto per/ ceiuing, and pondering how little was left to him, grew into an inward contempt of his fathers vnequall legacie, and determinate resolution to worke Lucanio al possible iniurie: here vpon thus conuerting the sweetnesse of his studie, to the sharpe thirst of reuenge, he (as Emue is seldome idle) sought out fit companions to effect his unbrotherly resolution. Neither in such a case is ill companie farre to seeke, for the Sea hath scarce so ioperdies, as populous Citties haue deceiuing Syrens, whose eies are Adamants, whose wares<sup>c</sup> are witchcrafts, whose doores leade downe to death. With one of these female Serpents Roberto consorts, and they conclude, what euer they compassed, equally to share to their contentes. This match made, Lucanio was by his brother brought to the bush, where he had scarce pruned his wings, but hee was fast limed, and Roberto had what he expected. But that we may keepe forme, you shall heare how it fortunēd.

Lucanio being on a time very pensiue, his brother brake with him in these tearmes. I wonder Lucanio why you are so disconsolate, that want not any thing in the world that may worke your content. If wealth may delight a man, you are with that sufficiently furnisht:

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a. by (Ing.)

b. condition (Ing.)

c. wor[d]es (Ing.)

if credit may procure a man any comfort, your word I knowe well, is as well accepted as any mans obligation: in this Citie are faire buildings and pleasant gardens, and cause of solace: of them I am assured you haue your choyse. Consider brother you are yong, then plod not altogether in meditating on our fathers precepts: which howsoever they sauoured of profit, were most vnsauerly to one of your yeeres applied. You must not thinke but certaine Marchants of this Citie<sup>a</sup>, expect your company, sundry Gentlemen desire your familiarity, and by conuersing with such, you will be accounted a Gentleman: otherwise a pesant, if ye liue thus obscurely. Besides, which I had almost forgot, and then had all the rest beene nothing, you are a man by nature furnished with all exquisite proportion, worthy the loue of any courtly Ladie, be she neuer so amorous: you haue wealth to maintaine her, of women not little longed for: wordes to court her you shall not want, for my selfe will be your secretary. Brieflie, why stande I to distinguish abilitie in particularities, when in one word it may be sayde, which no man can gainsay, Lucanio lacketh nothing to delight a wife, nor any thing but a wife to delight him? My young maister beeing thus clawde, and pufte vp with his owne prayse, made no longer delay, but hauing on his holyday hose, he tricked himselfe vp, and like a fellowe that meant good sooth, hee clapped his Brother on the Shoulder, and sayde. Faith Brother Roberto, and yee say the worde, lets go seeke a wife

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a. "of this Citie expect", (Ing., and Sa.)

while it is hote, both of vs together. Ile pay well, and I dare turne you loose to say as well as anye of them all: well Ile doe my best, said Roberto, and since ye are so forward, lets goe nowe and trie our good fortune.

With this foorth they walke, and Roberto went directlie towards the house where Lamilia (for so wee call the Curtezan) kept her Hospital, which was in the Suburbes of the Cittie, pleasauntly seated, and made more delectable by a pleasaunt Garden, wherein it was scituate. No sooner come they within ken, but Mistresse Lamilia like a cunning angler made readie her chaunge of baytes, that shee might effect Luucanios bane: and to begin, shee discouered from her window her beauteous inticing face, and taking a lute in her hād<sup>a</sup> that/ she might the rather allure, she sung this Sonnet with a delicious voice.

Lamilias Song.

Fie fie on blind fancie,

It hinders youths ioy:

Faire virgins learne by me,

To count loue a toy.

When Loue learned first the A B C of delight,

And knew no figures, nor conceited phrase:

He simplie gaue to due desert her right,

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a. hand (Ing.)

He led not louers in darke winding wayes:

He plainly wild to loue, or flatly answered no,

But now who lists to proue, shall find it nothing so:

Fie fie then on fancie,

It hinders youths ioy,

Faire virgins learne by me,

To court loue a toy.

For since he learnd to vse the Poets pen,

He learnd likewise with smoothing words to faine,

Witching chast eares with trothlesse tounge of men.

And wrayed<sup>a</sup> faith with falshood and disdaine.

He giues a promise now, anon he sweareth no,

Who listeth<sup>b</sup> for to proue, shall find his changings so:

Fie fie then on fancie

It hinders youth s ioy,

Faire virgins learn by me,

To count loue a toy.

While this painted sepulchre was shadowing her corrupting guilt, Hiena-like alluring to destruction, Roberto and Lucanio vnder the windowe, kept euen pace with/ euery stop of her instrument, but especially my yong<sup>c</sup> Ruffler, (that before time like a bird in a cage,

a. wronged (Ing.)

b. listeth (Sa.)

c. young (Ing.)

had beene prentise for three liues or one and twentie yeeres at least, to esteame<sup>a</sup> Auarice his deceased father) O twas a world to see how he sometime simperd it, struing to set a countenance on his turnd face, that it might seeme of wainscot prooffe, to beholde her face without blushing: anone he would stroake his bow-bent-leg, as though he went to shoote loue arrows from his shins: then wipte his chin (for his beard was not yet grown) with a gold wrought handkercher, whence of purpose he let fall a handfull of angels. This golden showre was no sooner rained, but Lamil [i]a, ceast her song, and Roberto (assuring himselfe the foole was caught) came to Lucanio (that stoode now as one that had starde Medusa in the face) and awaked him from his amazement with these words. What in a traunce brother? whence springs these dumps? are yee amazed at this object? or long ye to become loues subiect? Is there not difference betweene this delectable life, and the imprisonment you haue all your life hitherto endured? If the sight and hearing of this harmonious beautie work in you effects of wonder, what will the possession of so diuine an essence, wherein beautie and Art dwell in their perfect excellencie. Brother said Lucanio, lets vse few words, and she be no more then a woman, I trust youle helpe mee to her? and if you doe, well, I say no more, but I am yours till death vs depart, and what is mine shall be<sup>b</sup> yours, world without end, Amen.

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a. extreame (Ing.)

b. ye (Sa.)

Roberto smiling at his simplenesse, helpt him to gather vp his dropt golde, and without any more circumstance led him to Lamilias house: for of such places it may be said as of hell./

Noctes atque dies patet atri ianua ditis. .

So their doores are euer open to entice youth to destruction. They were no sooner entred, but Lamilia her selfe, like a second Helen, court like begins to salute Roberto, yet did her wandering eie glance often at Lucanio: the effect of her entertainment consisted in these tearmes, that to her simple house Signor Roberto was welcome, and his brother the better welcome for your sake: albeit his good report confirmed by his present demeaner, were of it selfe enough to giue him deserved entertainment, in any place how honourable soeuer: mutuall thanks returned, they lead this prodigal childe into a Parlor, garnished with goodly portratures of amiable personages: neere which, an excelldnt consort of musicke began at their entrance to play. Lamilia seeing Lucanio shamefast, tooke him by the hand, and tenderly wringing him, vsed these words. Beleeue me Gentlemen, I am verie sorie that our rude enter[tain]ment is such, as no way may worke your content: for this I haue noted since your first entering, that your countenance hath beene heauie, and the face being the glasse of the heart, assures me the same is not quiet: would ye wish any thing heere that might content you, say but the word, and assure ye of present deliuerance to effect your full delight. Lucanio being so farre in loue, as he perswaded himselfe without her grant hee

could not lue, had a good meaning to vtter his minde, but wanting fit wordes, hee stode like a trewant that lackt a prompter, or a plaier that being out of his part at his first entrance, is faine to haue the booke to speake what he should performe. Which Roberto perceiuing replied thus in his behalfe. Madame, the Sunnes brightnesse daisleth the beholders eies, the maiestie of Gods, / amazed humane men. Tullie Prince of Orators, once fainted though his cause were good, and he that tamed monsters, stode amated at beauties ornaments: Then blame not this yong man though hee replied not, for he is blinded with the beautie of your sunne-darkening eies, made mute with the celestiall organe of your voyce, and feare of that rich ambush of amber colored darts, whose pointes are leuelde against his heart. Well Signor Roberto saide shee, how euer you interpret their sharpe leuell, be sure they are not bent to doe him hurt, and but that modestie blindes vs poore Maidens from vttering the inwarde sorrowe of our mindes, perchaunce the cause of greefe is ours, how euer men do colour, for as I am a virgin I protest (and therewithall shee tainted her cheekes with a vermillion blush) I neuer sawe Gentleman in my life in my eie, so gracious as is Lucanio, onely that is my greefe, that either I am despised for that he scornes to speake, or else (which is my greater sorrow) I feare he cannot speake. Not speake Gentlewoman quoth Lucanio? that were a least indeede: yes, I thanke God I am founde of winde and lim, onely my heart is not as it was woont: but and you be as good as your word,

that will soone be well, and so crauing ye of more acquaintance, in token of my plaine meaning receiue this diamond, which my olde father loued deerely: and with that deliuered her a Ring, wherein was appointed<sup>a</sup> a Diamond of wonderfull worth. Which shee accepting with a lowe conge, returned him a silke Riband for a fauour, tyed with a tnelouers knot, which he fastened vnder a faire Jewell on his Beuer felt.

After this Diamedis<sup>b</sup> & Glauci permutatio, my young master/ waxed cranke, and the musicke continuing, was very forward in dauncing, to shew his cunning: and so desiring them to play on a hornepipe, laid on the pauement lustily with his leaden heeles, conuetting like a steede of Signor Roccoes teaching, and wanted nothing but bells, to bee a hobbyhorse in a morrice. Yet was he soothed in his folly, and what euer he did, Lamilia counted excellent: her praise made him proude, insomuch that if he had not beene intreated, hee would rather haue died in his daunce, then left off to shew his mistresse delight. At last reasonably perswaded, seeing the table furnished, he was contented to cease, and settle himselfe to his victuals, on which (hauing before labored) he fed lustily, especially of a Woodcocke pie, wherewith Lamilia his caruer, plentifully plied him. Full dishes hauing furnisht emptie stomaches, and Lucanio thereby got leisure to talke, falles to discourse of his wealth, his lands, his bonds, his

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orig.  
a. "a pointed a Diamond". "a pointed Diamond", (Ing.)

b. Diomedis (Sa.)



abilitie, and how himselfe with all he had, was at Madame Lamilias disposing: desiring her afore his brother, to tell him simply what shee meant. Lamilia replied. My sweet Lucanio, how I esteeme of thee mine eies doe witnesse, that like hanmaides, haue attended thy beautilous face, euer since I first behold thee: yet seeing loue that lasteth gathereth by degrees his liking, let this for that suffice: if I finde thee firme, Lamilia will be faithful: if fleeting, she must of necessitie be infortunate that hauing neuer seene any whome before shee could affect, shee shoulde bee of him iniuriously forsaken. Nay saide Lucanio, I dare say my brother here will giue his word, for that I accept your own said Lamilia<sup>a</sup>, for with me your credit is better then your brothers. Roberto brake off their amorous prattle with these speeches. Sith/ either of you are of other so fond at the first sight, I doubt not but time will make your loue more firme. Yet madame Lamilia although my~~x~~ brother and you be thus forward, some crosse chaunce may come: for Multa cadunt inter calicem<sup>b</sup> supremaq. labe.<sup>c</sup> And for a warning to teach you both wit, Ile tell you an olde wiues tale.

Before ye go on with your tale (quoth mistresse Lamilia) let me giue ye a caueat by the way, which shall be figured in a Fable.

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a. "word: for that I accept your own, said Lamilia," (Ing.)

"word. For that I accept your own said Lamilia," (Sa.)

b. supremaque (Ing.)

c. labra (Sa.)

Lamilliaes Tale.

The Foxe on a time came to visite the Gray, partly for kinder-  
 ed, cheefely for craft: and finding the hole emptie of all other  
 companie, sauving onely one Badger, enquiring th<sup>a</sup> cause of his soli-  
 tarinesse, he described the sodaine death of his dam and sire, with  
 the rest of his consorts. The Foxe made a Friday face, counterfeit-  
 ing sorrow: but concluding that deaths shake<sup>b</sup> was vneuitable, per-  
 swaded him to seeke some fit mate wherwith to match. The Badger  
 soone agreed: so forth they went, and in their way met with a wan-  
 ton ewe straggling from the fold: the Foxe bad the Badger play the  
 tall stripling<sup>c</sup>, and strut on his tiptoes: for (quoth he) this ewe  
 is lady of al these lands, and her brother cheefe belweather of  
 sundrie flocks. To be short, by the Foxes permission<sup>d</sup> there would  
 be a perpetuall league, betweene her harmeslesse kindred, and al oth-  
 er deuouring beasts, for that the Badger was to them all allied: se-  
 duced, shes yeelded: and the Foxe conducted them to the Badgers/  
 habitation. Where drawing her aside vnder color of exhortation,  
 pulde out her throate to satisfie his greedie thirst. Here I should  
 note, a yong whelp that viewed their walke, infourmed the shep-

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a. the (Ing. and Sa.) Probably an error in printing the G. copy.

b. stroke (Ing.)

c. strippling (Ing.)

d. perswasion (Ing.)

heard of what hapned. They followed, and trained the Foxe and Badger to the hole: the Foxe afore had craftily conuailed himself away: the shepheard found the Badger rauiing for the ewes murther: his lamentation being helde for counterfet, was by the shepheards dog wearied. The Foxe escaped: the ewe was spoiled, and euer since betweene the Badgers and the dogges, hath continued a mortall enmitie: And now be aduised Roberto (quoth she) goe forward with your tale, seeke not by slie insinuation to turne our mirth to sorrow. Go too Lamilia (quoth hee) you feare what I meane not, but how euer ye take it, Ile forward with my tale.

Robertoes Tale.

In the North parts there dwelt an old Squier, that had a yong daughter his heire; who had (as I know Madame Lamilia you haue had) many youthfull Gentlemen that long time sued to obtaine her loue. But she knowing her owne perfection (as women are by nature proude) would not to any of them vouchsafe fauour: insomuch that they perceiving her relentlesse, shewed themselves not altogether witlesse, but left her to her fortune, when they founde her frowardnesse. At last it fortun'd among other strangers, a Farmers sonne visited her fathers house: on whom at the first sight shee was/ enamored, he likewise on hir. Tokens of loue past betweene them, either acquainted others parents of their choise, and they kindly gaue their

consent. Short tale to make, married they were, and great solemnitie was at the wedding feast. A yong Gentleman, that had beene long a suter to her, vexing that the sonne of a farmer should be so preferred, cast in his minde by what meanes (to marre their meriment) he might steale away the Bride. Hereupon he confers with an old beldam, called mother Gunby, dwelling thereby, whose counsell hauing taken, he fell to his practise, and proceeded thus. In the after noone, when dauncers were very busie, he takes the Bride by the hand, and after a turne or two, tels her in her eare, he had a secret to impart vnto her, appointing her in any wise, in the euening to find a time to confer with him: she promised she would and so they parted. Then goes he to the bridegroom, and with protestations of entire affect, protests that the great sorrow hee takes at that which he must vtter, whereon depended his especial credit, if it were knowne the matter by him should be discovered. After the bridegroomes promise of secrecie, the gentleman tels him, that a friend of his receiued that morning from y<sup>e</sup> bride a letter, wherein she willed him with some sixteene horse to awaite her comming at a Parke side, for that she detested him in her heart as a base country hinde, with whom her father compelled her to marrie. The bridegroom almost out of his wits, began to bite his lippe. Nay saith the Gentleman, if you will by me be aduised, you shall saue her credit, win her by kindnes, and yet preuent her wanton complot. As how said the Bridegroom? Mary thus said the gen-

tleman: In the euening (for till the guests be gone she intends not to gad) get you/ on horsebacke, and seeme to be of the companie that attends her comming: I am appointed to bring her from the house to the Parke, and from thence fetch a winding compasse of a mile about, but to turne vnto olde mother Gunbyes house, where her loue my friend abides: when she alights, I wil conduct her to a chamber far from his lodging, but when the lights are out, and she expects her adulterous copesmate, your selfe (as reason is) shall proue her bedfellow, where priuately you may reprooue her, and in the morning earely returne home without trouble. As for the gentleman my friend<sup>a</sup>, I will excuse her absence to him, by saying, shee mockt thee with her maide in stead of her selfe, whom when I knew at her lighting, I disdained to bring her vnto his presence. The Bridegroome gaue his hand it should be so.

Now by the way we must vnderstand, this mother Gunby had a daughter, who all that day sate heauily at home with a willow garland, for that the bridegroome (if he had dealt faithfully) should haue wedded her before any other. But men (Lamilla) are vnoconstant, mony now a daies makes the match, or else the match is marde.

But to the matter: the bride groome and the Gentleman thus agreed: he tooke his time, conferred with the bride, perswaded her that her husband (notwithstanding his faire shew at the marriage) had sworne to his old sweets heart, their neighbour Gunbyes daughter,

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a. friend (Ing.)

to be that night her bedfellow: and if she would bring her father, his father, and other friends to the house at midnight, they should finde it so.

At this the yong gentlewoman inwardly vext to be by a peasant so abused, promised if she sawe likelyhood of/ his slipping away, that then she would doe according as he directed.

All this thus sorting, the old womans daughter was trickly attired, ready to furnish this pageant, for her old mother promised<sup>a</sup> all things necessarie.

Well, Sipper past, dauncing ended, all the guests would home, and the Bridegroome pretending to bring some friend of his home, got his horse, and to the Parke side he rode, and stayed with the horsemen that attended the Gentleman.

Anone came Marian like mistris Bride, and mounted behind the gentleman, away they post, fetch their compasse, & at last alight at an olde wiues house, where sodenly she is conuailed to her chamber, & the bridegroome sent to keepe her company: where he had scarce deuised how to begin his exhortation, but the father of his bride knockt at the chamber doore. At which being somewhat amazed, yet thinking to turne it to a least, sith his wife (as he thought) was in bed with him, hee opened the doore, saying: Father, you are heartily welcome, I wonder how you found vs out heere; this deuise to remooue our selues, was with my wiues consent, that we might

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a. provided (Ing.)

rest quietly without the Maids and Batchelers disturbing vs. But where is your wife said y<sup>e</sup> gentleman? why heere in bed said he. I thought (quoth the other) my daughter had beene your wife, for sure I am to day shee was giuen you in marriage. You are merrily disposed said the Bridegrome, what, thinke you I haue another wife? I thinke but as you speake, quoth the gentleman, for my daughter is below, & you say your wife is in the bed. Below (said he) you are a merie man, and with that casting on a night gowne, he went downe, where when he saw his wife, the gentleman his father, and a number/ of his friends assembled, he was so confounded, that how to behaue himselfe he knew not; onely hee cried out that he was deceined. At this the olde woman arises, and making her selfe ignorant of al the whole matter, enquires the cause of that sodaine tumult. When she was tolde the new bridegrome was found in bed with her daughter, she exclaimed against so great an iniurie. Marian was called in quorum: she iustified it was by his allurement: he being condemned by al their consents, was iudged vnworthy to haue the gentlewoman vnto his wife, & compelled (for escaping of punishment) to marrie Marian: and the yong Gentleman (for his care in discovering the farmers sonnes leudnes) was recompenst with the Gentlewomans euer during loue.

Quoth Lamilia, and what of this? Nay nothing saide Roberto, but that I haue told you the effects of sodaine loue: yet the best is, my brother is a maidenly batcheler, and for your selfe, you haue

beene troubled with many suters. The fewer the better, said Lucan-  
nio. But brother, I con you little thanke for this tale: here-  
 after I pray you vse other table talks. Lets then end talk, quoth  
Lamilia, and you (signor Lucanio) and I will goe to the Chesse. To  
 Chesse, said he, what meane you by that? It is a game, said she,  
 that the first danger is but a checke, the worst, the giuing of a  
 mate. Wel, said Roberto, that game ye haue beene at alreadie then,  
 for you checkt him first with your beauty, & gaue your self for  
 mate to him by your bountie. That is wel taken brother, said Luca-  
nio, so haue we past our game at Chesse. Will ye play at tables then,  
 said she? I cannot, quoth he, for I can goe no further with my game,  
 if I be once taken. Will ye play then at cards? I, said he, if it  
 be at one and thirtie. That fooles game, said she? Weele all to  
 hazard, said Roberto and/ brother you shall make one for an houre  
 or two: contented quoth he. So to dice they went, and fortune so  
 fauored Lucanio, that while they continued square play, he was no  
 looser. Anone cosonage came about, and his Angels being double wing-  
 ed flew cleane from before him. Lamilia, being the winner, prepared  
 a banquet; which finished, Roberto aduised his brother to depart  
 home, and to furnish himselfe with more crowns, least he were out-  
 crakt with new commers.

Lucanio loath to be outcountenanst<sup>a</sup>, followed his aduise, desir-  
 ing to attend his retorne, which he before had determined vnrequest-

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a. out countenanst (Ing.)



ed: for as soone as his brothers backe was turned, Roberto begins to reckon with Lamilia, to bee a sharer as well in the mony deceitfully woone<sup>a</sup>, as in the Diamond so wilfully giuen. But she, secundum mores meretricis, iested thus with the scholler. Why Roberto, are you so well read, and yet shew yourselfe so shallow witted, to deeme women so weake of conceit, that they see not into mens demerites? Suppose (to make you my stale to catch the woodcocke, your brother) that my tongue ouerrunning mine intent, I spake of liberal rewarde; but what I promised, there is the point; at least what I part with, I will be well aduised. It may be you wil thus reason: Had not Roberto trained Lucanio with Lamilias lure<sup>b</sup>, Lucanio had not now beene Lamilias pray:<sup>c</sup> therfore sith by Roberto she possesseth her prize, Roberto merites an equall part. Monstrous absurd if so you reason; as wel you may reason thus: Lamilias dog hath kilde her a deere, therefore his mistris must make him a pastie. No poore penillesse Poet, thou art befuilde in me, and yet I wonder how thou couldest, thou hast beene so often beguilde. But it fareth with licentious men, as with the chased bore in the/ streame, who being greatly refreshed with swimming, neuer feeleth any smart vntill he perish recurelesly wounded with his owne weapons. Reasonlesse Roberto, that hauing but a brokers place, asked a lenders reward. Faith-

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a. woonne (Ing.)

b. vnto (Ing.)

c. prey (Sa.)

lesse Roberto, that hast attempted to betray thy brother, irreligiously forsaken thy wife, deservedly beene in thy fathers eie an abiect: thinkest thou Lamilia so loose, to consort with one so lewd? No hypocrite, the sweete Gentleman thy brother, I will till death loue, and thee while I liue loath. This share Lamilia giues thee, other gettest thou none.

As Roberto would haue replied, Lucanio approched: to whom Lamilia discourst the whole deceit of his brother, & neuer rested intimating malitious arguments, till Lucanio vitterly refused Roberto for his brother, and for euer forbad him of his house. And when he wold haue yeelded reasons, and formed excuse, Lucanios impatience (vrged by her importunate malice) forbad all reasoning with them that was reasonlesse, and so giuing him Jacke Drums entertainment, shut him out of doores: whom we will follow, and leaue Lucanio to the mercie of Lamilia. Roberto in an extreame extasie rent his haire, curst his destinie, blamed his trecherie, but most of all exclaimed against Lamilia: and in her against all enticing Curtizans in these tearmes.

What meant the Poets to <sup>a</sup>inuectiue <sup>b</sup>verse,  
 To sing Medeas shame, and Scillas pride,  
Calipsoes charmes, by which so many dide?

---

a. mean (Dyce)

b. too (Dyce)

Onely for this, their vices they rehearse,  
That curious wits which in this world conuerse,  
May shun the dangers and enticing shoes,  
Of such false Syrens, those home-breeding foes,  
That from their eies their venom do disperse./  
So soone kills not the Basiliske with sight,  
The Vipers tooth is not so venomous,  
The Adders tung not halfe so dangerous,  
As they that beare the shadow of delight,  
Who chaine blinde youths in tramels of their haire,  
Till wast bring<sup>a</sup> woe, and sorrow hast<sup>b</sup> despaire.

With this he laide his head on his hand, and leant his elbow on the ground sighing out sadly,

Heu patior telis vulnera facta meis.

On the other side of the hedge sate one that heard his sorrow, who getting ouer, came towards him, and brake off his passion.

When he approched, he saluted Roberto in this sort.

Gentleman quoth hee (for so you seeme) I haue by chaunce heard you discourse some part of your greefe; which appeareth to be more then you will discouer, or I can concept. But <sup>f</sup>if you vouchsafe such simple comfort as my abilitie will yeeld, assure your selfe,

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a. brings (Dyce)

b. hastes (Dyce)

that I will endeavour to doe the best, that either may procure your profit, or bring you pleasure: the rather, for that I suppose you are a scholler, and pittie it is men of learning should liue in lacke.

Roberto wondring to heare such good words, for that this iron age affoordes few that esteeme of vertue; returned him thankfull gratulations, and (vrged by necessitie) vttered his present grieve, beseeching his aduise how he might be employed. Why, easily, quoth hee, and greatly to your benefit: for men of my profession get by schollers their whole liuing. What is your profession, sayd Roberto? Truely sir said he, I am a player. A Player, quoth Roberto, I tooke you rather for a gentleman of great liuing, for if by outward habit men be censured, I tell you, you would be taken for a substantiall/ man. So am I where I dwell (quoth the player) reputed able at my proper cost, to build a Windmill. What though the worlde once went hard with mee, when I was faine to carrie my playing Fardle a foote-backe: Tempora mutantur, I know you know the meaning of it better then I, but I thus conster it; it is otherwise now; for my very share in playing apparrell will not be solde for two hundred pounds. Truely (said Roberto) it is strange, that you should so prosper in that vaine practise, for that it seemes to me your voyce is nothing gracious. Nay then, said the player, I mislike your iudgement: why, I am as famous for Delphrigus, and the king of Fairies, as euer was any of my time. The twelue labors of Hercules haue I terribly thundred

on the stage, and placed<sup>a</sup> three scenes of the deuill on the highway to heauen. Haue ye so (said Roberto?) then I pray you pardon me. Nay more (quoth the player) I can serue to make a prettie speech, for I was a countrie Author, passing at a morall, for it was I that pendes the Morall of mans wit, the Dialogue of Diues, and for seauen yeeres space was absolute interpreter of the puppets. But now my Almanacke is out of date.

The people make no estimation,  
Of Morralls teaching education.

Was not this prettie for a plaine rime extempore? if ye will ye shall haue more. Nay it is enough, said Roberto, but how meane you to vse mee? Why sir, in making playes, said the other, for which you shall be well paied, if you will take the paines.

Roberto perceiuing no remedie, thought best<sup>b</sup> to respect of his present necessity, to trie his wit, & went with him willingly: who lodged him at the townes end in a house of retaile, where what happened our Poet, you shall/ heereafter heare. There by conuersing with bad company, he grew A malo in peius, falling from one vice to another, and so hauing found a vaine to finger crownes, he grew cranker then Lucanio, who by this time began to droope, being thus dealt withall by Lamilia. She hauing bewitched him with her entic-

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a. plaied (Ing.)

b. "best, to respect of his present necessity," (Ing.)

ing wiles, caused him to consume in lesse then two yeares, that infinite treasure gathered by his father, with so many a poore mans curse. His lands sold, his iewels pawnd, his money wasted, he was casseerd by Lamilia that had coosened him of all. Then walked he like one of duke Humfreys Squires, in a threedbare cloake, his hose drawne out with his heeles, his shooes vnseamed, lest his feete should sweate with heate: now (as witlesse as he was) hee remembred his fathers words, his kindnes to his brother, his carelesnesse of himselfe. In this sorrow hee sate downe on pennillesse bench; where when Opus and Vsus told him by the chimes in his stomacke, it was time to fall vnto meate, he was faine with the Camelion to feed vpon aire, & make patience his best repast.

While he was at his feast, Lamilia came flaunting by, garnished with iewels whereof she beguiled him; which sight serued to close his stomacke after his cold cheere. Roberto hearing of his brothers beggerie, albeit he had little remorse of his miserable state, yet did he seeke him out, to vse him as a propertie, whereby Lucanio was somewhat prouided for. But being of simple nature, hee serued but for a blocke to whet Robertoes wit on: which the poore foole perceiuing, he forsooke all other hopes of life, and fell to be a notorious Pandar: in which detested course hee continued till death. But Roberto now famozed for an Arch-plaimaking-poet, his purse like the sea sometime sweld, anon like the same sea/ fell to a low ebbe; yet seldom he wanted, his labors were so well esteemed. Marry this rule

he kept, what euer he fingerd aforehand, was the certaine meanes to vnbinde a bargaine, and being asked why he so sleightly dealt with them that did him good? It becomes me, sa [i]th hee, to be contrarie to the worlde, for commonly when vulgar men receiue earnest, they doe performe, when I am paid any thing afore-hand, I breake my promise. He had shift of lodgings, where in euery place his Hostesse writ vp the wofull remembrance of him, his laundresse, and his boy; for they were euer his in houshold, beside retainers in sundry other places. His companie were lightly the lewdest persons in the land, apt for pilferie, periurie, forgerie, or any villanie. Of these hee knew the casts to cog at Cards, coosin at Dice: by these he learned the legerdemaines of nips, foysters, connicatchers, crosbyters, lifts, high Lawyers, and all the rabble of that vncleane generation of vipers: and pithily could he paint out their whole courses of craft: So cunning he was in all crafts, as nothing rested in him almost but craftinesse. How often the Gentlewoman his wife laboured vainely to recall him, is lamentable to note: but as one giuen ouer to all lewdnes, he communicated her sorrowful lines among his loose truls, that iested at her bootelesse laments. If he could any way get credite on scores, he would then brag his creditors carried stones, comparing euerie round circle to a groning O, procured by a painful burden. The shamefull ende of sundry his consorts, deservedly punished for their amisse, wrought no compunction in his heart: of which one, brother to a Brothell he kept, was trust vnder a tree

as round as a Ball.<sup>a</sup>

To some of his swearing companions thus it happened/: A crue of them sitting in a Tauerne carowsing, it fortun'd an honest Gentleman, and his friend, to enter their roome: some of them being acquainted with him in their domineering drunken vaine, would haue no nay, but downe he must needes sitte with them; beeing placed, no remedie there was, but he must needes keep euen compasse with their vnseemely carrowsing. Which he refusing, they fell from high wordes to sound strokes, so that with much adoe the Gentleman sau'd his owne, and shifted from their company. Being gone, one of these tipplers forsooth lackt a gold Ring, the other sware they see the Gentleman take it from his hande. Upon this the Gentleman was indited before a Judge: these honest men are deposed: whose wisdoms weighing the time of the braule, gaue light to the Iury what power wine-washing poyson had: they according vnto conscience, found the Gentleman not guiltie, and God released by that verdict the innocent.

With his accusers thus it fared: one of them for murther was worthily executed: the other neuer since prospered: the third, sitting not long after upon a lustie horse, the beast suddenly died vnder him: God amend the man.

Roberto euery day acquainted with these examples, was notwithstanding nothing bettered, but rather hardened in wickednesse. At last was that place iustified, God warneth men by dreams and vis-

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a. [as] (Ing.)



ions in the night, and by knowne examples in the day, but if he returne not, hee comes vpon him with iudgement that shall bee felt. For now when the number of deceites caused Roberto bee hatefull almost to all men, his immeasurable drinking had made him the perfect Image of the dropsie, and the loathsome scourge of Lust, tyrannized in his loues: <sup>a</sup> / liuing in extreame pouerty, and hauing nothing to pay but chalke, which now his Host accepted not for currant, this miserable man lay comfortlessly languishing, hauing but one groat left (the iust proporti<sup>b</sup> of his fathers, Legacie) which looking on, he cried: O now it is too late, too late to buy witte with thee: and therefore will I see if I can sell to carelesse youth what I negligently forgot to buy.

Heere (Gentlemen) breake I off Robertos speech; whose life in most parts agreeing with mine, found one selfe punishment as I haue doone. Heereafter suppose me the said Roberto, and I will goe on with that hee promised: Greene will send you now his groatsworth of wit, that neuer shewed a mitesworth in his life: and though no man now be by, to doe me good, yet ere I die, I will by my repentance indeuor to doe all men good.

Deceiuing world, that with alluring toyes,

Hast made my life the subiect of thy scorne:

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a. bones (Ing.)

b. proportion (Ing.)

And scornest now to lend thy fading ioyes,  
To lengthen my life, whom friends haue left forlorne.  
How well are they that die ere they be borne,  
And neuer see thy sleights, which few men shun,  
Till vnawares they helplesse are vndon.

Oft haue I sung of loue, and of his fire,  
But now I finde that Poet was aduizde;  
Which made full feasts increasers of desire,  
And procues weake loue was with the poore despizde.  
For when the life with foode is not suffizde,  
What thoughts of loue, what motion of delight;  
What pleasance can proceede from such a wight?/

Witnesse my want the murderer of my wit,  
My raulisht sense of woonted furie rest;  
Wants such conceit, as should in Poims fit,  
Set downe the sorrow wherein I am left:  
But therefore haue high heauens their gifts bereft:  
Because so long they lent them me to vse,  
And I so long their bountie did abuse.

O that a yeare were graunted me to liue,  
And for that yeare my former wits restorde:  
What rules of life, what counsell would I giue?

How should my sinne with sorrow then deplore?<sup>a</sup>

But I must die of euery man abhorde.

Time loosely spent will not againe be woonne,

My time is loosely spent, and I vndone.

O horrenda fames, how terrible are thy assaultes? but Vermis conscientiae, more wounding are thy stings. Ah Gentlemen, that liue to reade my broken and confused lines, looke not I should (as I was woont) delight you with vain fantasies, but gather my follies altogether, and as you would deale with so many parricides, cast them into the fire: call them Telegonos, for now they kill their father, and euerie lewd line in them written, is a deep piercing wound to my heart; euery idle houre spent by any in reading them, brings a million of sorrowes to my soule. O that the teares of a miserable man (for neuer any man was yet more miserable) might wash their memorie out with my death; and that those works with me together might be interd. But sith they cannot, let this my last worke witnes against them with me, how I detest them. Blacke is the remembrance of my blacke works, blacker then night, blacker/ then death, blacker then hell.

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a. he deplor'd (Dyce)

be deplorde (Ing.)

orig. then deplore (Ing.)

deplor[d]e (G., n.)

Learne wit by my repentance (Gentlemen) and let these few rules following be regarded in your liues.

1. First in all your actions set God before your eies; for the feare of the Lord is the beginning of wisdom: Let his word be a lanterne to your feete, and a light vnto your paths, then shall you stand as firme rocks, and not be mocked.

2. Beware of looking backe: for God will not be mocked; of him that hath receiued much, much shall be demanded.

3. If thou be single, and canst abstaine, turne thy eies from vanitie, for there is a kinde of women bearing the faces of Angels, but the hearts of Deuils, able to intrap the elect if it were possible.

4. If thou be m[a]rried, forsake not the wife of thy youth, to follow strange flesh; for whoremongers and adulterers the Lord will iudge. The doore of a Harlot leadeth downe to death, and in her lips there dwels destruction; her face is decked with odors, but shee shee bringeth a man to a morsell of bread and nakednesse: of which myselfe am instance.

5. If thou be left rich, remember those that want, and so deale, that by thy wilfulnes thy self want not: Let not Tauerners and Victuallers be thy Executors; for they will bring thee to a dishonorable graue.

6. Oppresse no man, for the crie of the wronged ascendeth to the eares of the Lord: neither delight to encrease by Usurie, least thou loose thy habitation in the euerlasting Tabernacle.

7. Beware of building thy house to thy neighbours hurt; for the stones will crie to the timber; We were laide together in bloud: and those that so erect houses, calling/ them by their names, shall gnaw vpon their soules.

8. If thou be poore, be also patient, and striue not to grow rich by indirect meanes; for goods so gotten shall vanish away like smoke.

9. If thou be a father, maister, or teacher, ioyne good examples with good counsaile; else little auaille precepts, where life is different.

10. If thou be sonne or seruant, despise not reproofe; for though correction be bitter at the first, it bringeth pleasure in the end.

Had I regarded the first of these rules, or beene obedient at the last: I had not now at my last ende, beene left thus desolate. But now, though to my selfe I giue Consilium post facta; yet to others they may serue for timely precepts. And therefore (while life giues leaue) will send warning to my olde consorts, which haue liued as loosely as myselfe, albeit weakenesse will scarce suffer me to write, yet to my fellowe Schollers about this Cittie, will I direct these few insuing lines.

To those Gentlemen his Quondam acquaintance,

that spend their wits in making Plaies, R.G.

wisheth a better exercise, and wisdom

to preuent his extremities.

IF wofull experience may mooue you (Gentlemen) to beware, or vnheard of wretchednes intreate you to take heed: I doubt not but you will looke backe with sorrow on your time past, and endeouour with repentance to spend that which is to come. Wonder not, (for with thee wil I first begin), thou famous gracer of Tragedians, that Greene, who hath said with thee like the foole/ in his heart, There is no God, should now giue glorie vnto his greatnesse: for penetrating is his power, his hand lies heauie vpon me, he hath spoken vnto me with a voice of thunder, and I haue felt he is a God that can punish enemies. Why should thy excellent wit, his gift, be so blinded, that thou shouldst giue no glory to the giuer? Is it pestilent Machi- uilian pollicie that thou hast studied? O punish follie! What are his rules but meere confused mockeries, able to extirpate in small time, the generation of mankinde. For if Sic volo, sic iubeo, hold in those that are able to command: and if it be lawfull Fas & nefas to doe any thing that is beneficiall, onely Tyrants should possesse the earth, and they striuing to excede in tyranny, should each to other bee a slaughter man; till the mightiest outliuing all, one stroke were left for Death, that in one age man's<sup>a</sup> life should ende. The brother of this Diabolicall Atheisme is dead, and in his life had neuer the felicitie he aimed at: but as he began in craft, liued in feare, and ended in despaire. Quam<sup>b</sup> inscrutabilia sunt Dei iudicia?

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a. mans (Ing.)

b. Quum (Ing.)

This murderer of many brethren, had his conscience seared like Caine: this betrayer of him that gaue his life for him, inherited the portion of Iudas: this Apostata perished as ill as Iulian: and wilt thou my friend be his Disciple? Looke vnto me, by him perswad-  
ed to that libertie, and thou shalt finde it an infernall bondage. I knowe the least of my demerits merit this miserable death, but wilfull striuing against knowne truth, exceedeth al the terrors of my soule. Defer not (with me) till this last point of extremitie; for little knowest thou how in the end thou shalt be visited.

With thee I loyue young Iuuenall, that byting Satyrist, that lastlie with mee together writ a Comedie. Sweete/ boy, might I aduise thee, be aduised, and get not many enemies by bitter words: inueigh against vaine men, for thou canst do it, no man better, no man so wel: thou hast a libertie to reprocue all, and none more;<sup>a</sup> for one being spoken to, all are offended, none being blamed no man is iniured. Stop shallow water still running, it will rage, tread on a worme and it will turne: then blame not schollers vexed with sharpe lines, if they reprocue thy too much libertie of reproofe.

And thou no lesse deseruing then the other two, in some things rarer, in nothing inferiour; driuen (as my selfe) to extreame shifts, a little haue I to say to thee: and were it not an idolatrous oth, I would sweare by sweet S. George, thou art vnworthie better hap, sith thou dependest on so meane a stay. Base minded men al three

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a. name none (Ing.)

of you, if by my miserie ye be not warned: for vnto none of you  
 (like me) sought those burres to cleaue: those Puppits (I meane)  
 that speake from our mouths, those Anticks garnisht in our colours.  
 Is it not strange that I, to whom they al haue beene beholding: is  
 it not like that you, to whome they all haue beene beholding, shall  
 (were ye in that case that I am now) be both at once of them forsak-  
 en? Yes trust them not: for there is an vpstart Crow, beautified  
 with our feathers, that with his Tygers heart wrapt in a Players  
hide, supposes he is as well able to bumbast out a blanke verse as  
 the best of you: and being an absolute Iohannes fac totum, is in his  
 owne conceit the onely Shake-scene in a countrie. O that I might  
 intreate your rare wits to be employed in more profitable courses:  
 & let those<sup>a</sup> Apes imitate your past excellence, and neuer more ac-  
 quaint them with your admired inuentions. I know the best husband  
 of you all will neuer proue an Usurer, and the kindest of them/ all  
 will neuer procue a kinde nurse: yet whilst you may, seeke you bet-  
 ter Maisters; for it is pittie men of such rare wits, should be sub-  
 iect to the pleasures of such rude groomes.

In this I might insert two more, that both haue writ against  
 these buckram Gentlemen: but let their owne works serue to witnesse  
 against their owne wickednesse, if they perseuer to mainteine<sup>b</sup> any  
 more such peasants. For other new commers, I leaue them to the mer-

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a. these (Ing)

b. maintaine (Ing.)



cie of these painted monsters, who (I doubt not) will driue the best minded to despise them: for the rest, it skills not though they make a ieast at them.

But now returne I againe to you [t]hree, knowing my miserie is to you no news: and let me heartily intreate you to bee warned by my harmes. Delight not (as I haue done) in irreligious oaths; for from the blasphemers house, a curse shall not depart. Despise drunkennes, which wasteth the wit, and maketh men all equal vnto beasts. Flie lust, as the deathsman of the soule, and defile not the Temple of the holy ghost. Abhorre those Epicures, whose loose life hath made religion lothsome to your eares: and when they sooth you with tearmes of Mastership, remember Robert Greene, whome they haue so often flattered, perishes now for want of comfort. Remember gentlemen, your liues are like so many lighted Tapers, that are with care deliuered to all of you to maintaine: these with wind-puft wrath may be extinguisht, which drunkennes put out, which negligence let fall: for mans time of itselfe is not so short, but it is more shortened by sin. The fire of my light is now at the last snuffe, and the want of wherewith to sustaine it, there is no substance left for life to feede on. Trust not then (I beseech yee) to such weake staies: for they/ are as changeable in minde, as in many attires. Well, my hand is tired, and I am forst to leaue where I would begin; for a whole booke cannot containe these wrongs, which I am forst to knit vp in some few lines of words.

Desirous that you should liue, though  
himselſe be dying,

Robert Greene.

Now to all men I bid farewell in this sort, with this conceited Fable of the olde Comedian Aesope.

An Ant and a Grasshopper walking together on a greene, the one carelessly skipping, the other carefully prying what winters prouision was scattered in the way: the Grasshopper scorning (as wantons wil) this needelesse thrift (as he tearmed it) reprooued him thus:

The greedie miser thirsteth still for gaine;  
His thrift is theft, his weale works others woe;  
That foole is fond which will in caues remaine,  
When mongst faire sweetes he may at pleasure goe.

To this the Ant perceiuing the Grasshoppers meaning, quickly replied:

The thriftie husband spares what vnthrifts spends,  
His thrift no theft, for dangers to provide;  
Trust to thy selfe, small hope in want yeeld friendes,  
A caue is better then the desarts wide.<sup>a</sup>

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a. orig. wilde (Dyce)

In short time these two parted, the one to his pleasure/ the other to his labour. Anon Haruest grewe on, and rest from the Grasshopper his woonted moysture. Then weakely skips he to the medows brinks: where till fell winter he abode. But stormes continually powring, hee went for succour to the Ant his olde acquaintance, to whome he had scarce discovered his estate, but the little worme made this replie.

Pack hence (quoth he) thou idle lazie worme,

My house doth harbour no vnthrifitie mates:

Thou scornedst to toile, and now thou feelst the storme,

And starust for foode while I am fed with cates.

Vse no intreats, I will relentlesse rest,

For toying labour hates an idle guest.

The Grasshopper, foodlesse, helplesse, and strengthlesse, got into the next brooke, and in the yeelding sand digde himselfe a pit: by which likewise he ingraued this Epitaph.

When Springs greene prime arrayd me with delight,

And euery power with youthfull vigor fild,

Gauē strenght to worke what euer fancie wild:

I neuer feard the force of winters spight.

When first I saw the sunne the day begin,

And drie the mornings teares from hearbs and grasse;

I little thought his chearefull light would passe,  
Till vgly night with darknes enterd in.

And then day lost I mournd, spring past I waild,  
But neither teares for this or that auaild.

Then too too late I praisd the Emmets paine, /  
That sought in spring a harbour gainst the heate:  
And in the haruest gathered winters meate,  
Perceiuing famine, frosts, and stormie raine.

My wretched end may warne Greene springing youth,  
To vse delights as toyes that will deceiue,  
And scorne the world before the world them leaue:  
For all worlds trust, is ruine without ruth.

Then blest are they that like the toyling Ant,  
Provide in time gainst winters wofull want.

With this the grasshopper yeelding to the weathers extremit<sup>[ie]</sup>,  
 died comfortlesse without remedie. Like him myselfe: like me, shall  
 al that trust to friends or times inconstancie. Now faint<sup>a</sup> of my last  
 infirmitie, beseeching them that shal burie my bodie, to publish this  
 last farewell, written with my wretched hand.

Faelicem fuisse infaustum.

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a. "faint I of my last infirmitie," (Ing.)

A letter written to his wife, found with this  
booke after his death.

The remembrance of many wrongs offered thee, and thy vnreprooued virtues, adde greater sorrow to my miserable state, then I can vtter, or thou conceiue. Neither is it lessened by consideration of thy absence (though shame would let me hardly beholde thy face) but exceedingly aggrauated, for that I cannot (as I ought) to thy owne selfe reconcile my selfe, that thou mightest witnesse my inward woe at this instant, that haue made thee a wofull wife for so long a time. But equal heauen hath denied that comfort, giuing at my last neede/ like succour as I haue sought all my life: being in this extremitie as voide of helpe, as thou hast beene of hope. Reason would, that after so long waste, I should not send thee a childe to bring thee greater charge; but consider, he is the fruit of thy wombe, in whose face regard not the fathers faults so much, as thy owne perfections. He is yet Greene, and may grow straight, if he be carefully tended: otherwise apt enough (I feare me) to follow his fathers folly. That I haue offended thee highly I knowe, that thou canst forget my iniuries I hardly beleue: yet perswade I my selfe if thou saw my wretched state, thou couldest not but lament it: nay, certainly I knowe thou wouldest. Al my wrongs muster themselues about me, euery euill at once plagues me. For my contempt of God, I am contemned of men: for my swearing and forswearing, no man will beleue me: for my gluttony, I suffer hunger: for my

drunkennesse, thirst: for my adulterie, vlcerous sores. Thus God  
hath cast me downe, that I might be humbled: and punished me for  
example of others sinne: and although he suffers me in this world  
to perish without succour, yet trust I in the world to  
come to finde mercie, by the merits of my Sau-  
iour, to whome I commend this, and  
commit my soule.

Thy repentant husband for his dis-  
loyaltie. Robert Greene.

Faelicem fuisse infaustum.

F i n i s.

## N O T E S

These Notes are intended to explain, wherever possible, any word, or passage whose meaning might otherwise be obscure. They are further designed to bring together other material which might be of interest to a student of Greene or of his Groatsworth of Wit. All direct quotations have been acknowledged, as well as facts derived directly from other sources. References to the New English Dictionary are indicated by the abbreviation N. E. D.; those to the Grosart edition of Greene's works by the letter G. The names of other sources are given in full. Some of the explanations have been relegated to the Glossary, but always with reference in the Notes. All references are to the page and line of our own text.

GREENS, Groats-worth of Wit, Mr. Ingleby, in his Introduction to the Shakspeare Allusion Books, reminds us that the real title is Green's Groats-worth of Wit instead of The Groatsworth of Wit, the word, Green's, having a special significance. This was one of Greene's posthumous works, and the editor, Henry Chettle, knew that the popularity of the author's name at the time of the publication would open up a ready sale for the pamphlet.

Analytical titles. Analytical title pages were in vogue during all of the 16th., and the first half of the 17th. centuries. For an extremely analytical one see Haklyuts Voyages. About the middle of the 17th. century elaborate symbolism began to replace the analytical title, and with the 19th. century, elaborate titles have been replaced in the main by extremely simple ones.

74:8. Before. Originally misprinted "before before", (G.)

74:11. Vir esset vulnere veritas. Misprinted "Vir essit" for "Virescit", (G.). This motto is found in Aul. Gell. Noctes Attica, XVIII, II, 4, and reads thus:-"Virescit volnere virtus". Later, as the motto of the Earl of Galloway, it becomes:-"Virescit vulnere virtus", or "Virtue flourishes from a wound". This motto was often used by Thomas Creede, a noted Elizabethan printer, on the title pages of his books.

Grosart says:-" 'Veritas' was doubtless intended as a (modern) variant or improvement".

74:14. Long. Was originally "long long", (G.)

75:2. Gentle Readers. Used here as a polite and ingratiating address. The phrase is now obsolete excepting as a playful archaism.

75:4. Wit. See Gloss.

75:5. Period. See Gloss.

75:8. His last birth. Green's Groatsworth of Wit was first published September 20, 1592, and The Repentance was first published October 6, 1592. This does not prove that the latter pamphlet was written last, but The Repentance is generally credited to be Greene's last writing. The letter of Cuthbert Burbie at the close of The Re-



penitence substantiates this opinion. See G. Vol. XII, pp. 184, ff.

75:9. Conceit. See Gloss.

75:10. Censuring. See Gloss.

75:11. W. W. Evidently refers to William Wrighte, a member of the Stationers' Company, and connected with the publication of the 1592 Edition of Green's Groatsworth of Wit. We find the following entry in the Stationers' Register:--

22 Die Septembris [1592]

William Entred for his copie, vnder master Watkins  
Wrighte hande/ vpon the perill of Henrye Chettle/  
a book intituled/ GREENES Groatsworth of  
wyt bought with a million of Repentance...vj<sup>d</sup>.

76:2. The Swan sings melodiously before death. The origin of this tradition is not known exactly. It is traceable to mythology, and has been quite generally believed until recent times. Classical writers, especially poets, have made abundant use of the tradition; The earliest embodiment of the idea in literature, which we have found so far, is in Plato's Phaedo, 85, B:--"And you take me, it seems, to be inferior in the gift of foresight to the swans; which, as soon as they feel that they must die, sing then louder and better than they have ever sung in all their past lives, for joy that they are about to depart into the presence of the God whose servants they are".

In the Heroides of Ovid, VII, 1-2, Dido writes to Aeneas:--

"Sic ubi fata vocant, udis abiectus in herbis  
Ad vada Maeandri concinit albus olor."

The above is translated by H. T. Riley as follows:--"Thus does the white swan, as he lies on the wet grass, when the fates summon him, sing at the fords of Maeander".

A familiar nineteenth century use of the dying swan tradition is in Tennyson's poem, The Dying Swan.

Charles Waterton asserts that the swan does not habitually sing at death. In describing the death of a swan which he had the opportunity to observe, he says:--"The silence which this bird maintained to the last tends to show that the dying song of the swan is nothing but a fable, the origin of which is lost in the shades of antiquity." See his Essays on Natural History, Second Series, p. 128.

76:4. Searched. See Gloss.

76:5. For that. Cf. Old English "for *ƿæt*", and "for *ƿy*", meaning "because".

76:6. Discouer. See Gloss.

76:6. Howeuer yet....yet. This loose and rambling construction illustrates the unsettled condition of the English Language at the time this work was written. See Introduction, pp. 62, ff.

76:12. Former bookes. Greene evidently refers to the Conny-catching Pamphlets, which were published December 13, 1591, and early in 1592. He makes frequent mention in these tracts of the resentment which their publication aroused among the conny-catchers. In the Second Part of Conny-catching he tells of an attempt on their part to take his life. See G. Vol. X., p. 236. Dr. Jordan places little dependence in Greene's statements concerning this resentment. He considers the Conny-catching Pamphlets a literary venture likely to prove profitable, and deduces abundant evidence in support of this view. See Jordan's Robert Greene, pp. 86, ff.

It is interesting to note in this connection that although the First Part, and the Second Part of Conny-catching were published at the same time, Greene tells in the Second Part of the threats which have been made on his life because of the publication of the First Part.

76:12. Speciall information. Mr. Jordan advances some very plausible doubts regarding the truth of Greene's statement here. His reasons are:-

First, the fact referred to in the note next preceding, that the First Part of Conny-catching, and the Second Part of Conny-catching were published on the same date, notwithstanding which, Greene refers, in the Second Part, to threats, prophesied in the First Part, as if they had already come to pass.

Second, two pages from an earlier publication, Manifest Detection of Dyce Play, 1552, are copied literally in Greene's Epistle to the Reader, in the First Part. These pages explain the workings of Barnard's Law, and Greene nowhere gives evidence of any knowledge of cozenage beyond that contained in them.

Third, Harman, in his Caveat, and Lodge, in his Alarum Against Usurers, had insisted upon the truth of their information, and Greene probably thought such insistence wise on his part.

Fourth, the increased number of tales in the later tracts show Greene's tendency to become interested in the narrative for its own sake.

Fifth, Greene's evident avoidance of giving names of the conny-catchers shows lack of intimacy with facts concerning the matter. The following quotations from the pamphlets indicate the truth of this objection:

"Were it not I hope of their amendment I would in a schedule set down the names of such coosening conny-catchers", G. Vol. X. p. 12.

"I by chance fel among cony-catchers, whose names I omit, because I hope of their amendment". See G. Vol. X. p. 31. Such statements occur frequently throughout the pamphlets.

Dr. Jordan's doubts seem well grounded in fact, and indicate that these tracts are the product of a literary experiment, rather than of a desire on the part of Greene to serve his country, as his motto, Nascimur pro patria, would indicate. The following from Greene's Vision precludes the placing of any great degree of dependence in his utilitarian writings, so far as their origin in concrete facts is concerned:—"I haue shotte at many abuses, ouer shotte myselfe in describing of some: where truth failed my inuention hath stood my friend". See G. Vol. XII. pp. 195-196.

76:14. I feare me will. Modern usage would supply "it". Greene evidently considered "this" in the preceding line sufficient. Elizabethan writers would permit almost any ellipsis provided the meaning could be supplied from the context. See Abbot's Shakespearean Grammar.

77:1. Nemo ante obitum felix, so Acta Exitus probat: Is from Ovid's Heroides, 2:85, and translates "No one is happy before death, therefore, the end justifies the deed". A similar idea occurs frequently in Elizabethan and Jacobean writers. Cf. these lines from Robert Herrick's Plaudite:--

"The first Act's doubtful, (but we say)  
It is the last commends the Play."

78:3. Sometime. See Gloss.

78:4. Populous by long space: By a long space of time.

78:5. In the Antiquary. This seems to be, as Mr. Grosart suggests, "an intentionally vague reference", simply to convey the idea of antiquity.

78:6. Skilles not. See Gloss.

78:8. Large conscience. "Large" is probably used here in the sense of "liberal", the whole phrase meaning "of easy conscience".

78:10. Goldes bondman. That is, a slave to gold. At the time of the writing of this pamphlet, the possessive was formed by adding an "s" instead of an "'s". Both the plural of nouns and the singular of the possessive might end in "es", "is", "os", "ys", or "s". During this period, and later, distinctions came to be made, and soon the possessive was regularly written with an "'s". During

the process of change, the " 's" often occurred as the sign of the plural also, since the (') was thought to take the place of the "e".

78:12. Scholler. "Scholler", in the Elizabethan period, referred to one who had studied at a University, but not having entered any of the learned professions, or other fixed employment, sought to earn a living by literary work. See N.E.D.

78:12. Proper. See Gloss.

78:13. And therefore least regarded. Not because he was "married to a proper Gentlewoman", but because he "was a Scholler". An example of Greene's careless writing, which was a result of haste. Nashe said of him:—"In a night & a day would he haue yarkt vp a P Pamphlet as well as in seauen yeare, and glad was that Printer that might bee so blest to pay him deare for the very dregs of his wit." See Grosart edition of Nashe, Vol. II. p. 221.

78:13. An olde said saw. That is, a proverb said of old, or in other words, a proverb of long standing.

78:16. Nouerint. A "Nouerint" was a scrivener, a maker of writs. These writs opened with the phrase "noverint universi", "let all men know", or "be it known to all men". See N.E.D.

78:17. Wise he was. Note the frequent use which Greene makes of inverted order. Nashe and Lyly resort to this to some extent but not so frequently as does Greene.

78:18. /. The diagonal signifies the close of a page in the original 1596 Edition.

78:18. Parish. Originally the parish consisted of one or more townships, having their own church, parish clergyman, or priest. Later, a division was made of such a parish for ecclesiastical purposes. Tithing, and the payment of these tithes through the parish priest, had from the first thrown the care of the poor upon the parish. Naturally, then, when the poor laws were passed, their administration fell upon the parish, 1552. After this date, the parish had conferred upon it from time to time certain other civil functions, such as the collection of revenue for local purposes, and to-day it has become a political unit for the exercise of the franchise. Gorinius was, then, a civil officer or magistrate.

78:19. Fox-furd gowne. A gown of fox fur. It was usual at this period for the gowns of officials to be finished in fox fur. Sheriffs in England today wear furred gowns. See N.E.D.

78:19. Burges. See Gloss.

78:20. A bolt in his mouth. A "bolt" ordinarily meaning "arrow", is here used in the sense of a "rebuke" suddenly uttered "to shoote through his sinfull neighbor".

79:3. Philosophie written in a ring. The reference here is to a "Posy", a shortening of "poesy". A "Posy" was a verse, or a short motto, usually inscribed in patterned language on a knife or within a ring as a heraldic motto. See N.E.D.

79:4. Tu tibi cura. Look out for yourself. Cf. our saying, "Look out for number one".

79:4. Curiously obserued. See Gloss.

79:5. Point. See Gloss.

79:14. Performe. See Gloss.

79:14. Qualis vita finis Ita. Translates, "As a man's life has been, so will be the end." Cf:—"Whatever a man sow, that shall he also reap"---Gal. 6:7.

79:22. Happie. See Gloss.

80:4. The vniversitie. The Universities were just at this period becoming very popular. Queen Elizabeth took much interest in the affairs of Oxford and Cambridge. We read of her visiting them often, and listening to their studies and disputations. Although the "Universitie Wits" were particularly proud of their degrees, and at times praised their Universities highly, some of the descriptions which they have left of the moral and educational conditions therein are very discrediting, and probably quite true. Lyly says:—"To speak plainly of the disorder of Athens [meaning Oxford] who does not see it and sorrow at it? Such playing at dice, such daliaunce with women, such dauncing, that in my opinion there is no quaffer in Flaunders so giuen to tippling, no courtier in Italy so giuen to ryot, no creature in the world so misled as a student in Athens." See Bond's edition of Lyly, Vol. I. p. 273.

Greene says in his Repentance:—"Being at the Vniuersitie of Cambridge, I light amongst wags as lewd as my selfe, with whome I consumed the flower of my youth, who drew me to trauell into Italy and Spaine, in which places I sawe and practizde such villainie as is abhominable to declare." See G. Vol. XII. p. 172.

80:7. Gentry. The quality or rank of gentleman, a class distinction which still obtains in England.

80:8. Gallants. See Gloss.

80:11. By their day. This was just what the usurers desired, for in such a case they took a liberal amount of the young man's property, more than was legally their due.

80:13. (after long capping and reuerence). "Capping" here probably means merely the taking off of caps out of "reverence". Cf. "and thou hast capt and kneed him (when thou wert hungrie) for a chipping." See Nashe's *Pierce Penilesse*, Grosart edition, Vol. II. p. 68.

However, "capping" was sometimes used with reference to the fashion of capping verses. To cap verses was to reply to one previously quoted, with another that began with the final or initial letter of the first, or that corresponded to it in rime or otherwise. The context would admit of this last interpretation, but the former is the more probable.

Note the frequent employment of the parenthesis as a means of punctuation where we would use the comma. An examination of the works of Greene's contemporaries shows this practice to have been extremely common at that time. It was probably chiefly in the hands of the printer.

80:14. A sixpeny reward. About twenty five cents.

80:19. Groate. A piece of English money equal to four pence, which was first coined 1351-1352. Its coinage was discontinued 1662, after which date it was known as the "fourpence".

80:19. Wooning. See Gloss.

80:22. Specialties. See Gloss.

80:23. By the yeere. That is, his yearly income from the land.

81:6. Being/ come. We should try to avoid the troublesome word, "being" here by substituting "having", or by a reconstruction of the sentence. "Have" has more and more replaced "be" with intransitive verbs.

81:12. Liberall. See Gloss.

81:14. That is somewhat. In other words, it is something worth considering.

81:14. Vse it still. The use of "it" without an antecedent at this point is probably due to carelessness on the part of Greene, rather than to the Elizabethan desire for brevity. Supplying the meaning from the context, we interpret the phrase "continue to rebuke them".

81:18. Telling. See Gloss.

82:1. Sinloke. This is evidently a misprint. Ingleby's reading is undoubtedly correct.

82:1. Fond. See Gloss.

82:5. Gatherer. See Gloss.

82:7. Alchymie. For a consideration of Alchemy, see Hathaway's edition of Jonson's Alchemist.

82:8. Artistes. See Gloss.

82:10. Do not stand on conscience. In other words, do not let your conscience interfere.

82:10. Causes. See Gloss.

82:16. Assurance. See Gloss.

83:4. Rackings of the poore, raysing of rents. "Rackings of the poore" meant generally "the raysing of rents", but is probably employed here with the more general meaning of "cheating", "robbing", or "oppressing in general", since "raysing of rents" follows at once.

83:8. Foole-holy. See Gloss.

83:10. By thy threed-bare brother. See Introduction, p. 64.

83:14. Somewhat. See Gloss.

83:14. I. The equivalent of "ay" or "aye". A mere matter of spelling.

83:15. It is the worme of conscience. This phrase occurs over and over in Greene's works. Cf:--"I appeale to none but God, who knoweth me guiltlesse, and to thine owne conscience; whose worme for this wronge will euer bee restless."--Philomela, G. Vol. XI. p. 168. Also, p. 190:--"Whatsoeuer villanie the heast doth worke, in processe of time the worme of conscience will bewray".

Mr. H. C. Hart (Notes and Queries, Vol. IV. No. 10, p. 81) tells us that the expression "worm of conscience" was probably original with Greene, since his Repentance Pamphlets created so much excitement, but compare "Where their worm dyeth not"---Mark, 9:44, 46, and 48. Also compare frequent uses of the same phrase by the church fathers. See J. P. Migne's Church Fathers.

83:18. I feele it now. He evidently means "I feele it [not] now".

83:18. Stitch. See Gloss.

83:18. I will forward with my exhortation. The adverb "forward" originally and correctly carried with it such a strong sense of motion that we find it frequently approximating the function of the verb. There are a good many cases analogous to this in Shakespeare, and it still occurs occasionally in writing. Cf. Lowell's poem, The Present Crisis:—"They must upward still and onward, who would keep abreast of truth."

83:20. Insinuating. See Gloss.

84:6. Familiars. See Gloss.

84:8. Glosers. See Gloss.

84:11. Found so firme a friend, as nothing to me hauing it, hath beene wanting. This type of "so----as" clause so common during this period was due to the derivation of "so----as" from Old English "swa----swa". Only gradually did "that" come to be substituted for "as" in such instances as this. Cf.:M. N. D. II. iii. 359.

"And lead these testy rivals so astray

As one come not within another's way."

See Abbot's Shakespearean Grammar for a discussion of the "so---as" clause.

84:17. Turning him to his study. Note the tendency to make "turning" transitive. Transitive and intransitive verbs were used loosely in the Elizabethan period. See Abbot's Shakespearean Grammar, p. 202.

84:18. O mors quam amara. That is, "O death how bitter."

84:23. <sup>t</sup>Y. Equivalent to "that". Sometimes written "yat", or "yt", the "y" being a corruption of the old þ and having the sound of "th". During this period when orthography was still in an unsettled state "that" might occur with two different spellings in the same sentence, as in the following from Lyly's Euphues:--



85:1. Looked into. That is, attended to.

85:2. Cōdition. The omission of "n", or "m", or both often occurred in Medieval, and early Elizabethan manuscripts. "omnis" was written "ōmis", or "ōis"; "omnibus" was written "ōmibus", or "ōibus". See The Beneventan Script, by E. A. Leow, or any other good work on Palaeography.

85:2. Shamefast. See Gloss.

85:6. Here vpon thus. This redundance of the conjunctive particle was the legacy of the thirteenth century.

85:10. Scarce so ioperdies. Evidently intended for "scarce so [many] ioperdies".

85:10. Deceiuing Syrens. See Introduction, pp. 27, ff.

85:11. Adamants. This word originated with the Greeks. They used it as an adjective meaning "invincible". Later, they employed it as the name of the hardest metal, and finally as the name of the hardest crystalline gem then known, the emery-stone of Naxos.

In Latin, the word "adama" referred to iron, steele, or anything indestructible. Later, it became the name of the white sapphire, and finally of the still harder diamond, and was thus introduced into the west. However, early Medieval Latin writers confused "admare", to take a liking to, and "lapidem adamantem", the loadstone, or magnet.

The form current at the time when this work was written was an adoption of the literary French "adamaunt", meaning loadstone. This significance ceased with the 17th. century, and we use the word "adamant" now as a poetical or rhetorical name for surpassing hardness. See N.E.D.

85:13. Compassed. See Gloss.

85:14. Equally to share to their contentes. "To their contentes" evidently means "to their satisfaction".

85:14. Match. See Gloss.

85:15. Brought to the bush, where he had scarce pruned his wings, but hee was fast limed. Lucanio's beguilement is compared to the practice of catching birds by smearing the twigs of bushes or trees with birdlime in which the feathers of the bird became so entangled that he could not escape. Cf:—"Myself have lym'd a Bush for her", Henry VI. I. iii. 91.

85:17. But that we may keepe forme. In other words, that we may not violate the logical sequence of the story.

85:17. Fortuned. See Gloss.

85:18. Brake. See Gloss.

86:2. Obligation. See Gloss.

86:5. Plod. See Gloss.

86:6. Unsaverly. See Gloss.

86:13. Be she neuer so amorous: Archaically "never so" is used in conditional clauses to indicate an unlimited degree. "Ever so" has now been generally but not universally substituted because it seems logically more proper. See N.E.D.

86:14. Of women not a little longed for. That is, "wealth" was "of women not a little longed for".

86:15. My selfe will be your secretary. Note the use of "selfe" as a noun. "Self" was not considered a noun in Anglo Saxon. This we conclude from such combinations as "from me selfum" and "min selves bearn". However, such combinations as "I myselven" soon began to appear and gradually "self" came to be considered a noun. Finally Chaucer used the compound pronoun independent of the simple pronoun "I"---"This is to sayn, myself hath been the whippe", and thus "self" became established as a noun. See S. Ramsey's The English Language, Chapter 4.

86:19. Clawde. See Gloss.

86:21. Holyday. See Gloss.

86:21. Hosse. See Gloss.

86:21. Tricked. See Gloss.

86:22. Sooth. See Gloss.

86:23. And yee say the worde. "And" and "an" meaning "if" are frequently confused. Both were rare before 1600, except before "it", and are now only archaic or dialectical. "an" is found only once in the first folio of Shakespeare except in the expression "an' 't", but modern editors substitute it for the full "and" in both Shakespeare and in his contemporaries.

87:2. To say as well as anye of them all". That is, to talk as well as any of them. Note resemblance to our own vulgarism in "them all".

87:6. Curtezan. Greene describes the "curtezan", in his Disputation between a He-conny-catcher and a She Conny-catcher, as a woman who has taken one false step which led to her ruin. A first lover has deceived her and she in turn deceives others until she becomes a recognized prostitute.

87:6. Hospital. Formerly a place of shelter for those in need of care or entertainment. Here it means a house of entertainment, an open house. From Latin "hospes", "guest", to Latin "hospitalis", "of a guest", to Late Latin "hospitale", "a mansion", and hence to English through the French. Cf. modern "hotel".

87:8. Scituate. See Gloss.

87:9. Ken. See Gloss.

87:9. No sooner....but. Mr. Abbot, in his Shakespearean Grammar says:-" 'But' in the sense of 'except' frequently follows negative comparatives, where we should use 'than'." Cf. ff. 89:9, and 90:6.

87:11. Effect. See Gloss.

87:11. Discovered. See Gloss.

87:11. Bane. See Gloss.

87:12. Hād. "Hand". See previous note--85:2

87:13. The rather allure. "Rather" is now obsolete in this sense. We would substitute "the more readily", "all the more quickly", or "the sooner". Cf:-"When Duncan is asleepe (Whereto the rather shall his dayes hard journey Soundly invite him)"---Macbeth I. vii. 62. Also "rathe", meaning "prompt", in the phrase "the rathe primrose", in Lycidas.

Cf:--"the rather" in 104:2 ff.

87:13. Sung. "Sung" was generally used as the past tense of "sing" until the 19th. century. In 1836 Smart said:-"Sang"---is still less "in use".

87:13. Sonnet. During the 16th. century, the word "Sonnet" was applied loosely to any short poem of a lyrical or amatory nature.

George Gascoigne, 1575, in his treatise on Poetical Composition, said:--"Some thinke that all Poemes (being short) may be called Sonets, as in deede it is a diminutive worde derived of Sonare".

Nicholas Breton brought out his *Passionate Shepherd* as late as 1604, calling the second part "Sundry sweet sonnets and passionate Poems", heading the various poems therein "Sonnet I, II", etc., yet only two of these poems are real sonnets.

Elizabethans were slow to adopt the real sonnet introduced by Wyatt and Surrey between 1520 and 1530.

87:18. Toy. See Gloss.

87:19. A B C. Grosart advises that this should be pronounced "Absey" to correspond with the meter. This would be an improvement, yet little smoothness of meter prevails throughout the poem.

87:20. Conceited. See Gloss.

88:2. Wild. Grosart suggests that "wild" is intended for "will'd", a suggestion which is undoubtedly correct.

88:3. Lists. An archaic form of the verb "list", from Old English "lystan", meaning "to care". Cognate with Modern German "lüssen". Cf:--"listeth" in line 13 below.

88:3. Shall find it nothing so. Evidently the adverbial "nothing" meaning "not", "not at all". Cf:--"That would set my teeth nothing on edge".---I Henry IV. I. iii. 133.

88:4. Fancie. See Gloss.

88:11. Wrayed. See Gloss.

88:13. Shall find his changings so. That is, "shall find 'love's' 'alterations' so".

88:19. Hiena-like alluring to destruction. The Bestiaries asserted that the Hyena mimicked other animals' voices, and the voices of children as a means of securing their prey. See Frank Gibson's *Superstitions about Animals*.

88:20. Stop. In music "stop" refers to the regulation of the vibrations of a wind instrument tube by the closing of certain of the finger holes, in order to produce rhythm.

88:21. Ruffler. Thomas Harman, in *A Caveat or Warening for Common Cursetors*, 1567, describes the "Ruffler" thus:--"Either he hath

served in the wars, or else he hath been a serving-man, and, weary of well doing, shaking off all pain, doth choose him this idle life and wretchedly wanders about the most shires of this realm. And with stout audacity he demandeth where he thinketh he may be bold, and circumspect enough, as he seeth cause to ask charity, ruefully and lamentably, that it would make a flinty heart to relent and pity his miserable estate." Mr. Harman goes on to say that most often these Rufflers were serving-men posing as soldiers. This idea of the serving-man as a Ruffler is probably the one intended here, from the parenthetical clause following. Cf:—"When roysters ruffle not above their rule"---Gascoigne's Steele Glass.

89:1. Prentise for three liues or one and twentie yeeres. An apprentice usually served for seven years, while Lucanio had been "prentise for one and twentie yeeres", or three times seven.

89:2. To esteame Auarice his deceased father. The significance of the phrase is that Lucanio was nothing but what avarice had made him. Cf:—"Whose mother was her painting", i.e. Who was made by her painted face.---Cymbeline, III. iv. 52.

89:2. O twas a world to see. This was a very common expression at the time, and it occasionally occurs in conversation still. Cf:—"Which, howe they wrought with the most parte that had least wit, it were a world to tell."---McKerrow's Nashe, Vol. I. p. 225.

89:3. Sometime. See Gloss.

89:3. Simperd. See Gloss.

89:4. Wainscot prooffe, to beholde her face without blushing. Cf:—"Mustard looks of the taned wainscot hue of such a wrinkle-faced beldam as she was that was altdred thereinto."---McKerrow's Nashe, Vol. III. p. 200.

McKerrow says in a note on this passage:—"Such expressions as 'wainscot-faced' for 'brazen' were frequent." It is possible that as Greene used the word "wainscot" here, he thought that a blush would not be visible through a wainscot hue.

89:7. Gold wrought handkercher. That is, worked in gold thread.

89:8. Of purpose. Frequently used by Elizabethans instead of "on purpose". Shakespeare makes constant use of it. Though the phrase is now rare, we say "a purpose" and "of set purpose".

89:8. Angels. The "angel" was a coin copied from the French in

1465 by Edward IV. Its value was 6s. 8d., and it had for its emblem or device the archangel Michael standing upon and piercing the dragon. It was last coined by Charles I.

89:11. Stoode now as one that had starde Medusa in the face. This is one of Greene's favorite similes. Cf:—"He stoode as if he had with Medusa's head beene turned to a stone".--Mamillia, G. Vol. II. p. 22.

"So nipped on the pate with this last clause that hee stood like one transformed by Medusae's head into a stone."---Tritameron, Second Part, G. Vol. III. p. 145.

See Introduction, p. 27. ff. for the abundant use of such similes.

89:19. And she be no more then a woman. See previous note 86:23.

89:21. Till death us depart. This phrase occurred in the marriage ceremony of the English Church at that time. "Till death us do part occurs in many marriage ceremonies today. Of course, "depart" means simply "part".

90:2. Circumstance. See Gloss.

90:4. Noctes atque dies patet atri ianua ditis. Translates:—"The door of black hell lies open day and night"---Virgil V. 6, 127.

90:6. Like a second Helen. Cf:—"And like another Helen, fired another Troy."---Dryden's Alexander's Feast.

90:8. Effect. See Gloss.

90:10. His brother the better welcome for your sake. "Your" evidently refers to Roberto.

90:13. This prodigal childe. An evidence of Greene's indebtedness to the prodigal son story. See Introduction, p. 11, ff.

90:17. Tenderly wringing him. "Wringing" his hand of course.

90:19. Worke your content. That is, bring about their happiness.

90:21. Glasse of the heart. We say "the face is the mirror of the soul". Early writers employed the name "glass" often where we would probably use "mirror". Cf; Gascoigne's Steele Glass; "The Glass for Europe" in Lyly's Euphues and His England; and Sackville's Mirror for Magistrates.

90:23. Deliuurance. See Gloss.

90:23. Effect. See Gloss.

90:24. So.....as. See Note on 84:11.

90:24. Without her grant. That is, without her promise of marriage.

91:1. Had a good meaning. Cf. modern colloquial "have a good mind to do" so and so.

91:2. A trewant that lackt a prompter. In other words, like a truant who, knowing not how to clear or excuse his actions, looks to his friend for help. Grosart says this phrase had come to be a proverbial saying at this time.

"Prompter" had taken on a technical significance as applied to the stage. See the note directly following.

91:3. A plaier that being out of his part at his first entrance, is faine to haue the booke to speake what he should performe.

Cf. the rehearsal of Pyramus and Thisbe in *Midsummer Night's Dream*, and Shakespeare's criticism of the stage in this play. The "prompter" was a regular adjunct of the early theater, and there are many interesting references to him in literature. As late as 1710 Steele says of him:—"A Letter from poor old Downes the Prompter, wherein that Retainer of the Theatre desires my Advice."---*Tatler*, 193.

91:7. Tullie....once fainted though his cause were good. There seems to be no foundation for the statement that Cicero "fainted". The reference is probably to the case between Clodius and Milo, which case Cicero lost "though his cause was good".

91:8. Amated. See Gloss.

91:10. Sunne-darkening eies. In other words, the sun appeared dark in comparison with the brightness of Lamilia's eyes.

91:12. Rich ambush of amber colored darts. That is, "her rich mass of amber colored hair". Cf:—"Tangles of Neaera's hair"--*Lycidas*.

91:17. How euer men do colour. This expression probably means "whatever face men may put upon it".

92:1. Crauing ye of more acquaintance. Desiring a fuller ac-

quaintance with her. This idiom is very common in Shakespeare.

92:2. Plaine. See Gloss.

92:5. Conge. See Gloss.

92:6. A truelouers knot. "A kind of knot, of a complicated and ornamental form (usually either a double looped bow, or a knot formed of two loops intertwined), used as a symbol of true love".-N.E.D.

92:7. Beuer felt. The later tall silk hats were formerly made of beaver fur, and often called "Beavers".

92:8. After this Diamedis & Glauci permutatio. Glaucus and Diomed were Greek warriors in the Trojan war. Glaucus exchanged his golden armor for the iron suit of Diomed.

92:9. Cranke. See Gloss.

92:10. Cunning. See Gloss.

92:10. To play on a hornpipe. Grosart says a hornpipe was a tune and dance. If this be the meaning here, why "play on a hornpipe"? The hornpipe was also a wind instrument, now obsolete, whose bell and mouthpiece were made of horn. It was used to accompany lively and vigorous dances which were usually performed by one person. See N.E.D.

92:11. Laid. See Gloss.

92:11. Lustily. See Gloss.

92:11. Leaden. See Gloss.

92:11. Coruetting. See Gloss.

92:12. A steede of Signor Roccoes teaching. The Italians were famous for their schools of horsemanship in the 16th. century, and many from England and other countries went there for training in this art. I find no reference elsewhere to Signor Rocco, but judge that he was an Italian Master of some fame. There were many schools of horsemanship in Spain, and many of the Spanish and Italian masters had been brought to England to teach the art. See Gervasse Markham's Country Contentments.

Cf. in this connection the opening lines of Sidney's Apologie for Poetry:—"When the right vertuous Edward wotton, and I, were at the Emperors Court together, we gave our selves to learne horsemanship of John Pietro Pugliano: one that with great commendation had



the place of an Esquire in his stable."

92:12. Wanted nothing but bells, to bee a hobbyhorse in a morrice. The morris-dance was thought to have been first a Moorish dance, and hence the name. It was sometimes performed by persons in fancy costume, often with small metal bells suspended from their clothing. It frequently took place in pageants, when the hobbyhorse with Robin Hood, the maid, Marian, and other characters supposed to have been the companions of Robin Hood, made a part of the dance. About the middle of the 16th. century, the morris-dance was introduced on the stage. Mr. Strutt, in his Sports and Pastimes of the People of England, describes the hobby-horse feature thus:- "The hobby-horse...was a compound figure; the resemblance of the head and tail of a horse, with a light wooden frame for the body, was attached to the person who was to perform the double character.... Thus equipped he was to prance about, imitating the curvettings and motions of a horse." See also E. K. Chambers Medieval Stage.

92:13. Soothed. See Gloss.

92:19. Lustily. See Gloss.

92:19. Woodcocke pie. The Woodcock was a bird easily entrapped. Probably Greene meant that there was some significance in Lamelia's feeding him this particular kind of pie. Cf:-"the woodcocke, your brother", 101:7,ff. Because the woodcocke was easily entrapped, this name was applied to one easily duped, a simpleton. Cf. the Elizabethan use of "gull", a fool; "rook", a sharper; "daw", a stupid fellow; and "dotterel", a dolt.

92:22. Falles to discourse. See Gloss. for "falles to".

93:1. Abilitie. See Gloss.

93:3. Meant. See Gloss.

93:12. Brake. See Gloss.

93:13. Sith. See Gloss.

93:13. Either of you are. "Each of you is" would be grammatically correct.

93:16. Multa cadunt inter calicem supremam. labe. Translates, "many things fall between the cup and the edge of the lips". "Laber" is evidently confused with "labes", a fall. At least the form should be "labra", with "inter", as Saintsbury prints it. Cf. our proverb:-"There is many a slip 'Twixt the cup and the lip".

93:18. Olde wives tale. "Old wives tale" was a term applied to any marvellous legendary story told by a talkative old woman. It was often applied to a foolish story without reference to the narrator. "wives" is in form the genitive singular. Cf. in this connection Peele's play, *The Old Wives' Tale*.

93:20. Caueat. See Gloss.

93:20. Figured. See Gloss.

94:1. On a time. Cf: modern "Once upon a time", "on the morrow", "on the eve of", "on the morning of", and "on the occasion of".

94:1. The Gray. See Gloss.

94:5. Consorts. See Gloss.

94:5. A Friday face. "Friday face" arose from the habit of fasting on Friday. In other words, it was a "Fast-day face". Friday is often considered a day of calamities.

"And on a Friday fell all this meschance.....

Why ne had I now thy science and thy lore,

The Friday for to chiden, as did ye?

(For on a Friday sothly slain was he)

Than wold I shew you how that I coud plaine,

For Chauntecleres drede, and for his paine."--Chaucer's

Nun's Priest's Tale of The Cock and the Fox.

94:5. Counterfeiting. See Gloss.

94:6. Deaths shake. Mr. Ingleby prints "deaths stroke", but why not "deaths shake" since many animals kill their prey with the jaws, and sometimes by a shake? The expression "deaths shake" may mean "deaths grip", or "throes".

94:8. Wanton. See Gloss.

94:9. Strout. See Gloss.

94:17. Whelpe. See Gloss.

95:1. Trained. See Gloss.

95:5. By the shepheards dog wearied. Grosart claims "wearied" to be a press error for "worried". "Wearied" would, however, make clear sense, though it may not seem so probable.

95:5. Spoiled. See Gloss.

95:7. Aduised. See Gloss.

95:8. Go too. Modern spelling, "go to", meaning "Come, come", a protest, now obsolete, but quite common throughout the 16th. and 17th. centuries. It occurred occasionally in the 18th. century, and the Biblical use is still familiar. Cf. James 4:13, and 5:1. We have a similar idiom in "go away". Cf. also the vulgarism "get out".

95:10 Ile forward with my tale. See previous note, 83:18

95:19. Fortuned. See Gloss.

95:21. Either acquainted others parents. Cf:—"Sith/ either of you are of other so fond", 93:13. We should say "the other", and "the others", but the article was frequently omitted in Elizabethan English. See Shepherd's History of the English Language, Chapter XX.

96:1. Short tale to make. Grosart says that this had become a current phrase at this time. Cf. our trite expression, "To make a long story short". Note the inverted order here and in the following phrase, "married they were". See previous note, 78:17.

96:1. Solemnitie. See Gloss.

96:3. Vexing. See Gloss.

96:4. Cast. See Gloss.

96:6. Beldam. See Gloss.

96:7. Fell. See Gloss.

96:10. Appointing. See Gloss.

96:13. Affect. See Gloss.

96:13. Protests.....discovered. We can make a pretty safe guess at Greene's intended meaning here, but the expression is extremely careless in construction, a proof of Greene's hasty writing. The adverse conditions under which this pamphlet is supposed to have been written explain in part this lack of care, however, all of his works bear marks of haste and lack of revision.

96:15. Discovered. See Gloss.

96:18. Willed. See Gloss.

96:20. Base. See Gloss.

96:20. Hinde. See Gloss.

96:22. Aduised. See Gloss.

96:23. Wanton. See Gloss.

96:24. Complot. See Gloss.

96:24. As how said the Bridegroome. An elliptical use of "how", where the remainder of the question if expressed would reflect a previous question. See N.E.D.

96:24. Mary. See Gloss.

97:2. Gad. See Gloss.

97:4. Fetch. See Gloss.

97:4. Compasse. See Gloss.

97:8. Copesmate. See Gloss.

97:16. Heauily. See Gloss.

97:16. Willow garland. The willow was and is an emblem of sorrow. Cf:--"By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion. We hanged our harps upon the willows in the midst thereof."---Psalm, 137:1 and 2. Hence "Salix babylonica", "the weeping willow".

Cf. also:--"Make me a willow cabin at your gate"--Twelfth Night, I. v. 249.

97:19. Mony now a daies makes the match. Grosart says this had at that time become a proverbial saying.

98:7. Sorting. See Gloss.

98:7. Trickly. See Gloss.

98:10. Would home. See comment on "forward", 83:18.

98:14. Anone came Marian. Mother Gunby's daughter evidently. Another instance of haste on the part of the author.

98:15. Post. See Gloss.

98:15. Compassse. See Gloss.

99:1. Batchelers. See Gloss.

99:2. Y. Ingleby substitutes "that" for "<sup>e</sup>y", with a note saying that the original was "<sup>i</sup>y". See previous note, 84:23.

99:4. Merrily. See Gloss.

99:15. Called in Quorum. "Literally L. 'of whom' from words used to designate members of a body of judges 'quorum vos...unum (duos etc.) esse volumus' or 'of whom we will that you...be one (two etc.)'" N.E.D. Marian was to be one of the accusers.

99:16. Iustified. See Gloss.

99:18. Vnto his wife. Cf:--"And who had Canace to wife"--Il Penseroso.

99:19. Discouering. See Gloss.

100:2. Con. See Gloss.

100:10: Tables. See Gloss.

100:11. Furder. See Gloss.

100:13. One and thirtie. A game of cards very much like "bone-ace", a game in which the third card dealt to each player is turned up, and the one who has the highest obtains half the stake or "the bone". Now obsolete. See N.E.D.

100:14. Hazard. See Gloss.

100:17. Cozonage. See Gloss.

100:17. Angels being double winged flew cleane from before him. See comment in previous note, 89:8.

100:20. Outcrakt. See Gloss.

100:21. New commers. See Gloss.

101:3. Secundum mores meretricis. That is, after the customs of a curtezan.

101:6. Conceit. See Gloss.

101:7. Stale. See Gloss.

101:7. Woodcocke. See previous note, 92:19.

101:10. Aduised. See Gloss.

101:12. Sith. See Gloss.

101:15. Pastie. A "pastie" was a meat pie, consisting of venison or other meat baked within a crust without a dish.--N.E.D.

"The Venison pasty was palpable beef, which was not handsome".

---Pepy's Diary, Jan. 6, 1659-1650.

101:20. Recurelessly. See Gloss.

102:2. In thy fathers eie an abiect. We do not know just what the attitude of his father was toward Greene's waywardness, but he undoubtedly disapproved of it, and probably refused him his financial help. Cf:--"Thus by their counsaile I sought to furnish my-selfe with coine, which I procured by cunning sleights from my Father and my friends, and my Mother pampered me so long, and secretly helped mee to the oyle of Angels, that I grew thereby prone to all mischief."---The Repentance, G. Vol. XII, p. 173.

For the Groatsworth of Wit as autobiography, see Introduction, p. 45, ff.

102:3. Loose. See Gloss.

102:3. Lewd. See Gloss.

102:8. Discourst. See Gloss.

102:8. Rested. See Gloss.

102:10. Forbad him of his house. That is, Lucanio banished Roberto from the privileges of his house. Cf:--"To be thus banished of thy counsels".--Sidney's Arcadia.

102:12. Them that was reasonlesse. "That" still served as the only relative at this period, with the exception that "who" had been substituted in a few idioms. Note the confusion entering in here concerning the number of the verb, as a result of using the relative, "that". Mr. Abbot says of this:--"The Relative (perhaps because it does not signify by inflection any agreement in number or person with its antecedent) frequently takes a singular verb, though the antecedent be plural."---Shakespearean Grammar, p. 167.

102:13. Jacke Drums entertainment. A "Jack, John, or Tom Drum's entertainment" referred to a rough reception of any kind, such as the turning of an unwelcome guest out of doors. See N.E.D.

Cf:—"If you give him not John drummes entertainment".--All's Well, III. vi. 41.

102:15. Extasie. See Gloss.

102:19. What meamt the Poets to inuectiue verse. Dyce's change of "meant" to "mean" seems scarcely necessary.

103:2. Wits. See Gloss.

103:6. The Basiliske. See Introduction, p. 26, ff.

103:14. Heu patior telis vulnera facta meis. Cf:—"Heu! patior telis vulnera facta meis"---Ovid's *Heroides*, II. 48.

The translation is:—"Alas, I suffer from wounds made by my own weapons".

103:16. Brake. See Gloss.

103:19. Discourse. See Gloss.

103:19. Discouer. See Gloss.

103:19. Concept. See Gloss.

104:3. Pittie it is men of learning should liue in lacke. Grö-sart tells us that this was a proverb at this time. Surely it has become the lament of biographers and of some literary men since, a fact which Mr. Black, in his *Life of Oliver Goldsmith*, condemns as weak.

104:5. Iron age. The "iron age", according to Greek and Roman Mythology, was the last and worst age of the world. Hence it was an age of wickedness and debasement. Cf. Heywood's four plays, *The Golden Age*, *The Silver Age*, *The Brazen Age*, and *The Iron Age*.

104:7. Gratulations. See Gloss.

104:11. Player. A "player", in Elizabethan terminology, was often a mere performer in Interludes, and not a full-fledged dramatic performer. This is probably the sense in which the word is used here since these plays here mentioned were chiefly Interludes.

104:13. Censured. See Gloss.

104:13. Substantial. See Gloss.

104:15. Proper. See Gloss.

104:15. To build a Windmill. This expression seems to have no other significance here than that Windmills were expensive.

104:16. Fardle. See Gloss.

104:16. Footbacke. See Gloss.

104:17. Tempora mutantur. This expression originates from a quotation from Borbonius:—"Omnia mutantur, nos et mutamur in illis", which is generally quoted:—"Tempora mutantur, nos et mutamur in illis", or "Times change, and we change with them".

104:18. Conster. See Gloss.

104:21. Vaine. See Gloss.

104:23. Delphrigus, and the king of the Fairies. Mr. Fleay, in his Chronical of the English Drama, says that "Delphrygus" and "The King of the Fairies" were two anonymous plays acted by Robert Wilson, the player who introduced Greene to the Queen's Company when he first went to London. Mr. Fleay states further that the only references which we have to these plays, in the literature of the period, are by Greene and by Nashe. The latter says with reference to some cheap poets:—"if our Poets had not peecte with the supply of their periwigs, they might have antickt it until this time up and down the Countrey with the King of the Fairies, and dined every day at pease porredge ordinary with Delfrigus". See Grosart's edition of Nashe, Vol. VI. p. 26.

104:24. The twelue labors of Hercules. An anonymous play, of this period, acted by "Roscius", the "player", and mentioned only in Green's Groatsworth of Wit. See Fleay's Chronicle of the English Drama From 1559-1642, Vol. II.

105:1. Placed three scenes of the deuill on the highway to heauen. According to Mr. Fleay, again, "The Highway to Heaven" was an anonymous play in which "Roscius", the "player" acted.

105:4. Passing. See Gloss.

105:5. Moral of mans wit, the Dialogue of Diues. Mr. Fleay tells us that "Man's Wit" and the dialogue moral, "Dives" were written by



Robert Wilson, Senior, the "player" of Green's Groatworth of Wit. See Fleay's Chronicles of the English Drama.

105:6. Absolute interpreter of the puppets. Probably the manager of a Puppet-show.

105:7. My Almanacke is out of date. This is a reflection on the age. The people of the period no longer wanted plays that pointed a moral, but those that would entertain and please.

105:14. To respect of his present necessity. "To respect of" gave place to "in consideration of" about the middle of the 17th. century.

105:16. House of retaile. Probable an ale house.

105:18. A malo in peius. From bad to worse.

105:19. Vaine. See Gloss.

105:19. Finger. See Gloss.

105:20. Cranker. See Gloss.

105:20. Droope. See Gloss.

105:21. Withall. See Gloss.

106:4. Casseerd. See Gloss.

106:4. Coosened. See Gloss.

106:5. Like one of duke Humfreys Squires. To dine with Duke Humphrey meant "to have no dinner to go to". Humphrey, Duke of Gloucester, son of Henry IV, was famous for his hospitality. When he died it was reported that a monument would be erected to him in St. Paul's, although he was buried in St. Alban's.

Cf:—"When the promenaders left for dinner, the poor stay-behinds who had no dinner used to say to the gay sparks who asked if they were going, that they would stay a little longer and look for the monument of the 'good duke' "---Brewer's Dictionary of Phrase and Fable.

"To sup with Sir Thomas Gresham" is a similar saying:--

"Though little coin thy purseless pocket line,  
Yet with great company thou art taken up;  
For often with Duke Humphrey thou dost dine,  
And often with Sir Thomas Gresham sup."

---Hayman's Epigram on a loafer.

106:5. Hose. See Gloss.

106:6. Drawne. See Gloss.

106:9. Pennillesse bench. The name of a covered bench which once stood beside Carfax Church, Oxford, probably so called because it served as a seat for destitute wayfarers. Cf:—"Item to...Sylvester Kechyn, for mending the peneles benche...ijs, iiij pence"---Oxford Select Records. Also:—"Every stoole he sate on was Penniles bench". Lyly's Euphues.

106:11. Fall. See Gloss.

106:11. With the Camelion to feed vpon air. Cf:—"Though the chameleon Love can feed on the air"---Two Gentlemen of Verona, I. ii. 178. Also:—"Of the chameleon's dish: I eat air, promise crammed."---Hamlet, II. iii. 98.

See Introduction, p. 26, ff. for a discussion of the employment of such similes.

106:15. After his cold cheere. That is, "patience his best repast" was but "cold cheere", or discouraging, chilling cheer.

106:15. Cheere. See Gloss.

106:17. Propertie. See Gloss.

106:20. A notorious Pandar. Pandarus, a character of Medieval Romance, is represented in Chaucer's Troilus and Criseyde, and also in Shakespeare's Troilus and Cressida as procuring for Troilus the possession of Cressida. Hence our verb "to pandar", and our noun, "Pandar", a go-between in love romances, and later "an intermediary", a "tool".

106:22. Arch-plaimaking-poet. An Elizabethan writer might indulge freely in compounds of his own making, without criticism. Cf:—"long-with-love-acquainted"---Sidney's sonnet, "With how sad steps, O Moon". Also, "world-without-end-hour"---A sonnet of Shakespeare.

106:22. Famozed. See Gloss.

107:1. Fingerd. See Gloss.

107:4. Earnest. See Gloss.

107:6. Had shift of lodgings. That is, he changed frequently

to avoid payment for his lodgings.

107:7. His boy. The "boy" was probably Greene's own son by his legitimate wife. Cf:—"Reason would, that after so long waste, I should not send thee a childe to bring thee greater charge; but consider, he is the fruit of thy wombe, in whose face regard not the fathers faults so much, as thy owne perfections."---The Letter to His Wife, published with this pamphlet, p. 121.

107:9. Lightly. See Gloss.

107:9. Lewdest. See Gloss.

107:11. Casts. See Gloss.

107:11. Cog. See Gloss.

107:11. Coosin. See Gloss.

107:12. Legerdemaines. See Gloss.

107:12. Nips, foysters. These were two classes of rogues of Elizabethan London. The "nip" was lower down in the scale of rogues, from the "foyster's" point of view. The former cut the purse or pocket, and the latter seized the money. The latter process was considered the more skilled than the two. Cf:—"The nip, which the common people call the cut-purse"---Greene's Discovery of Coosnage. G. X. p. 13.

There were many classes of "rogues" in London at this time. The age called them forth. London was now a business center. Everyone was flocking there from the country, some with money, some with none. Many of those who had means when they came, soon made away with it, so that a large body of rogues and vagabonds swarmed the streets. Cf. Life in Shakespeare's London by J. D. Wilson.

107:12. Connicatcher. See Gloss.

107:12. Crosbyters. See Gloss.

107:13. Lifts. See Gloss.

107:13. High Lawyers. See Gloss.

107:13. Generation of vipers. Cf:—Luke, 3:7.

107:14. Pithily. See Gloss.

107:18. Lewdnes. See Gloss.

107:18. Loose. See Gloss.

107:19. Truls. See Gloss.

107:20. Scores. See Gloss.

107:20. His creditors carried stones. Grosart says that this phrase had become proverbial by this period.

107:21. Comparing euerie round circle to a groning O, procured by a painful burden. This expression probably means that every additional increase in the debt, that is, the addition of ciphers, only made the burden more painful, since to the creditor the debt was of no more value than if he carried stones.

107:22. Consorts. See Gloss.

107:23. Amisse. See Gloss.

107:24. Brother to a Brothell he kept. A "Brothell" was ordinarily considered a house of ill fame, but here it refers to a "prostitute", a sister to a certain "Cutting Ball" who was one of a gang of thieves who were hanged. We are told by Gabriel Harvey in his "Foure Letters and certain Sonnets", that Greene had a son, Fortunatus Greene, by this woman. This assertion is corroborated by an entry in the Parish Registers of St. Leonards of the burial of Fortunatus, Greene's illegitimate son, on August, 12, 1593. See Dyce's Account of Robert Greene, p. 22.

107:24. Trust. See Gloss.

108:1. Ball. Probably a play on the name "Ball". See previous note, 107:24.

108:2. Crue. See Gloss.

108:3. Fortuned. See Gloss.

108:5. Vaine. See Gloss.

108:6. Placed. See Gloss.

108:7. Compasse. See Gloss.

108:11. Other. See Gloss.

108:13. These honest men. "These" refers to the accusers.

108:13. Deposed. See Gloss.

108:19. Lustie. See Gloss.

108:20. Amend. See Gloss.

108:23. God warneth....in the night. Cf: "And being warned of God in a dream that they should not return to Herod, they departed into their own country another way."---Matthew, II:12.

109:6. Nothing to pay but chalke. This expression arises from the old custom in alehouses of writing up an account of credit given in chalk on a board.

109:9. Proportio. See previous note, 85:2.

109:20. Toyes. See Gloss.

110:4. Sleights. See Gloss.

110:7. Aduizda. See Gloss.

110:12. Wight. See Gloss.

110:13. Wit. See Gloss.

110:15. Conceit. See Gloss.

110:21. Wits. See Gloss.

111:5. O horrenda fames. "O dreadful hunger".

111:5. Vermis conscientiae. See previous note, 83:15.

111:7. Looke. See Gloss.

111:9. Parricides. Originally a parricide was one who had murdered a father, a mother, or a near relative. However, in England there was often no distinction between ordinary murder and "parricide". The Romans punished this offence either by burning or by drowning. The French punished a male "parricide" by cutting off the right hand, after which the body was burned, and the ashes scattered to the winds. French female "parricides" were either hanged or burned. These facts explain Greene's expression here:--"as you would deale with so many parricides, cast them into the fire".

111:10. Teleghones. Teleghones, at his mother's command, set out

to find his father, Odysseus. Landing on the coast of Ithaca, he began to plunder the fields. Odysseus came out to meet the intruder, and Telegones, failing to recognize him, mortally wounded him with the spine of a sting-ray which Circe had given him as the barb of his lance.

111:11. Lewd. See Gloss.

112:3. For the feare of the Lord is the beginning of wisdom. Cf:-"For the fear of the Lord is the beginning of knowledge"---Proverbs, 1:7.

112:4. Let his word be a lanterne to your feete, and a light unto your paths. Cf:-"Thy word is a lamp unto my feet, and a light unto my path"---Psalm, 119:105.

112:7. For God will not be mocked. Cf:-"Be not deceived: God is not mocked."---Galatians, 6:7.

112:9. Turne thy eies from vanitie. Cf:-"Turn away mine eyes from beholding vanity"---Psalm, 119:37.

112:11. Able to intrap the elect if it were possible. Cf:-"There shall arise false Christs, and false prophets; and shall shew great signs and wonders; insomuch that if it were possible they shall deceive the very elect."---Matthew, 24:24.

112:12. If thou be m[a]rried, forsake not the wife of thy youth. Cf:-"Rejoice with the wife of thy youth"---Proverbs, 5:18.

112:13. Whoremongers and adulterers the Lord will iudge. Cf:-"Whoremongers and adulterers God will judge"---Hebrews, 13:4.

112:19. Victuallers. See Gloss.

113:6. Indirect. See Gloss.

113:14. Consilium post facta. Cf:-"Post factum nullum consilium" "After the deed, counsel is in vain". See Riley's Dictionary of Classical Quotations.

113:16. Consorts. See Gloss.

113:20. Quondam. See Gloss.

113:21. Wits. See Gloss.

113:22. Exercise. See Gloss.

114:5. Thou famous gracer of Tragedians. This reference is clearly to Marlowe, since he was the first of the "Tragedians" at that time.

114:6. Hath said with thee like the foole/ in his heart, There is no God. Cf:—"The fool hath said in his heart, There is no God" Psalms, 14:1, and 53:1.

114:11. Pestilent Machiuiilian pollicie. See Introduction, p. 22.

114:14. Sic volo, sic iubeo. "So I will it, so I command it". Cf:—"Hoc volo, sic jubeo, sit pro ratione voluntus", "So I will it, so I command it, let my pleasure stand for my reason"--Juvenal, Satire VI, 223.

114:15. Fas & nefas. "Right or not right". This expression occurs frequently in classical literature, therefore it is not necessarily quoted.

114:20. The brother of this Diabolical Atheisme. See Introduction, p. 24.

114:22. Quam inscrutabilia sunt Dei iudicia. Cf:—"O the depth of the riches both of the wisdom and knowledge of God! how unsearchable are his judgments, and his ways past finding out!"---Romans, 11:33.

Cf:—"O altitudo divitiarum sapientiae, et scientiae Dei: quam incomprehensibilia sunt iudicia ejus, et investigabiles viae ejus!" Vulgate, Romans, 11:33.

115:1. This murderer....inherited the portion of Iudas. Mr. Meyer, after speaking of the charge of atheism, continues:—"To this he added his own damnable forgery, that Machiavelli died cowardly by his own hand, as Judas was supposed to have done. Simpson had absolutely no authority for his statement that 'in Greene's day Machiavelli was generally believed in England to have perished like Judas by his own hand'; this was Greene's own foul fabrication". See Machiavelli and the Elizabethan Drama, p. 69.

115:10. Young Iuvenall, that byting Satyrlist, that lastlie with mee together writ a Comedie. This expression was for a time thought to refer to Thomas Lodge, but Dr. Farmer first, and Grosart and others later, have given us very probable reasons why it could not mean Lodge, and why it does refer to Nashe. The arguments advanced

against Lodge are:-

First, the terms "young" and "boy" would not be used of a man three years Greene's senior, as Lodge was.

Second, Lodge was absent in Cavendish's second expedition at the time of this writing.

Third, in 1589, Lodge fore~~s~~wore writing for the theater. Cf. the last stanza of Scillaes Metamorphosis:--

....."And then by oath he bound me  
To write no more of that whence shame doth grow,  
Or tie my pen to Pennie Knaves delight,  
But live with fame, and so for fame to write."

Fourth, The Looking Glass for London, which Greene and Lodge were supposed to have written together, was written in 1589, or earlier. This would scarcely have been spoken of as "lastlie", which means here quite lately.

Fifth, A Fig for Momus, 1595, was Lodge's only satirical writing. This alone would scarcely have won for him the title of "byting Satirist".

The arguments in favor of Nashe are as follows:-

First, Nashe was seven years younger than Greene.

Second, Nashe boasts of himself as the "Pasquil of England". Cf:- his The Return of the Renowned Cavaliero, Pasquil of England".

Third, the "comedie they lastlie writ together" has probably been lost, as undoubtedly many were. We know of only two of Nashe's comedies, while Meres styles him as "Known for comedy".

Fourth, Nashe was frequently called "gallant young Juvenal" because of his biting sarcasm. Meres, in his Palladis Tamia, in speaking of Nashe's play "Isle of Dogs", says:-"Dogs were the death of Euripides; but be not disconsolate gallant young Juvenal".

115:11. Lastlie. See Gloss.

115:12. Aduise. See Gloss.

115:12. Be aduised. See Gloss.

115:14. And none more. The exact meaning here is doubtful. The reference may be to "all", in which case the meaning would probably be "no one more than the other", or the words may refer back to "young Iuvenall" in the sense that "no one has more right to reprove".

Note that Ingleby reprints it "and name none".

115:16. Stop shallow water still running, it will rage, tread on a worrne and it will turne. Grosart says this was a proverbial saying at this time.



115:19. And thou no lesse deseruing. This is plainly a reference to George Peele, the dramatist, and friend of Greene. He seems to have been one of Greene's most intimate friends, and his character was almost a parallel to Greene's in vice.

115:21. Were it not an idolatrous oth, I would sweare by sweet S. George. "St. George" is the Greek name of a Saint, said to have been a prince of Cappadocia, and to have suffered martyrdom in the reign of Diocletian. "St. George was placed among saints of second rank at the Eng. Synod of 1222 and has been recognized as patron saint of Eng. from the time of Ed. III, because of his being adopted as patron of the Order of the Garter."--N.E.D.

Greene probably means by "idolatrous oth" that to swear by a Catholic Saint would be considered idolatrous in Protestant England.

115:22. Hap. See Gloss.

116:2. Sought those burres to cleaue. "Burres" refers to Shakespeare, and others who worked over the plays of other dramatists. See Introduction, p. 65, ff.

116:2. Those Puppits...that speake from our mouths. A puppet was originally a doll which by the manipulation of certain attached strings could be made to dance about. They were sometimes used on the stage in pantomime interludes. Figuratively, the word "puppet" had come to be applied to a person whose acts were suggested or controlled by another. Here it refers to playwrights who make use of other author's works.--N.E.D.

116:2. Those Anticks garnisht in our colours. An "Antick" was a clown, or a performer who played a grotesque and ludicrous part in a play.--N.E.D. The reference is still to Shakespeare and his type to whom the "University Wits" were opposed.

116:4. Beholding. See Gloss.

116:7. An upstart Crow, beautified with our feathers. The word "Crow" is significant here in that it was a bird that fed upon the carcasses of animals. Shakespeare was feeding upon the works of Greene and others of the "University Wits".

116:8. Tygers heart wrapt in a Players hide. Cf.:-"O tiger's heart wrapt in a woman's hide"---III Henry VI. I. iv. 137. Found also in the older version of The True Tragedie of Richard Duke of York, written by one of Greene's party.

116:9. Bumbast.out a blanke verse. "Bombast" is cottonwool. Hence to "bumbast out a blanke verse" is to inflate it with high-

sounding phrases.---N.E.D. See Introduction, p. 69.

116:10. Johannes fac totum. "Jack do everything". Hence our phrase "factotum", "handy man", and "Jack of all trades". This is evidently a thrust at Shakespeare for setting himself up as both playwright and actor.---N.E.D.

116:11. The onely Shake-scene in a countrie. See Introduction, p. 65, ff.

116:13. Apes. See Gloss.

116:14. Husband. See Gloss.

116:16. Will neuer prooue a kinde nurse. That is, they will never nurse or preserve your reputation.

116:17. Rare wits.....rude groomes. "Rare wits" refers to Marlowe, Nashe, and Peele, while "rude groomes" refers to Shakespeare and others of his class.

116:19. Two more. The "two more" are probably Lodge and Kydd, Greene's companions in art, since Shakespeare used Lodge's Rosalind as a source for As You Like It, and since Kydd's Spanish Tragedy gave him the idea of Hamlet and Lear.

116:22. Any more such peasants. The appellation of "peasants" here is only a part of that bitter antagonism between the "University Wits" and those thrifty dramatists from the country, who were having greater success than the "Wits" for all the fact that they had never had University training.

117:2. Skills not. See Gloss.

117:8. And maketh. Grosart and Ingleby say the original was "making". Grosart suggests further that the expunging of the "and" would remedy the difficulty just as well.

117:10. Epicures. "Epicures" is here used in its later sense, as applying to those who give themselves over to sensual pleasures.

118:4. Conceited. See Gloss.

118:8. Wantons. See Gloss.

118:12. Fond. See Gloss.

118:16. Husband. See Gloss.

119:1. Pleasure. First edition, "pleasurely", (G.)

119:3. Moysture. See Gloss.

119:6. Worme. See Gloss.

119:6. Discovered. See Gloss.

119:8. Pack. See Gloss.

119:11. Cates. See Gloss.

119:19. Wild. See previous note, 88:2.

120:5. Too too. "Too" was often reduplicated for the sake of emphasis. Sometimes written "tootoo", "too-too", or "toto". Very common between 1540 and 1600. Cf:--"The too-too painfully ceremonious manners of the French."--Notes and Queries, Series 7, Vol. III, 109/2. N.E.D.

120:5. Emmets. See Gloss.

120:9. Greene springing youth. Note play on Greene's name.

120:10. Toyes. See Gloss.

120:17. Al that trust to friends or times inconstancie. This pessimistic note of the transitoriness of things, and the destructiveness of time was characteristic of much Elizabethan poetry. Cf: many of Shakespeare's and Sidney's sonnets.

120:17. Faint of my last infirmitie. A use of "of" not yet obsolete, but not often occurring after such adjectives as "faint". More often it occurs after "glad", "sorry", "ashamed", "proud", "weary", "sick", "tired", etc., meaning "because of", or "on account of". Cf:--"We were dead of sleep"---Tempest, V. i. 230. See N.E.D.

120:20. Faelicem fuisse infaustum. That is, "It is unfortunate to have been prosperous." Mottoes, like elaborate titles, were in vogue in the 16th. and 17th. centuries, and are sometimes used by writers of the present day. Quotations at the chapter headings of modern books have a similar function in relation to the book. In earlier times both writers and printers had their mottoes.

121:13. Send thee a childe. The "childe" was Greene's legiti-

mate son who was sent to his mother only a short time before Greene's death. What became of son and mother is not known. See Grosart's Annotated Life, Vol. I. p. 55.

121:16. He is yet Greene. Not play on the word "Greene".

121:16. May grow straight. Cf:—"Cut is the branch that might have growne ful straight"---Last of Marlowe's Faustus.

## G L O S S A R Y

This Glossary includes all those words from Green's *Groatsworth of Wit* which are obsolete, archaic, dialectical, rare, or unusual; all words occurring in obsolete, archaic, or unusual senses; and, in a few cases, words used in current senses the explanation of which may be necessary to the elucidation of obscure and difficult passages. Etymological origins have been indicated only where they throw light upon a word used in some unusual sense, or where such origin possesses a peculiar interest in itself. All abbreviations of authorities may be understood by reference to the Bibliography. References to the Grosart edition of Greene's works are signed G.; those to the New English Dictionary are indicated by the abbreviation N. E. D. All other abbreviations employed are those used in the dictionaries. References are by page and line of the present text.

## A

Abiect, n. A castaway, or degraded person. Rare. 102:2.

Abilitie, n. Means, or pecuniary power. Arch. 93:1; 103:21.

Aduised, pp. Cautious, or judicious. Obs. 101:10; 115:12.

Aduizde, pp. See 'aduised', supra.

Affect, n. Affection. 96:13.

Amated, pp. Amazed. Obs. 91:8.

Amend, v. Forgive. Very common in that period but now obsolete. 108:20.

Amisse, n. The adj. or adv. 'amiss' was then quite often used quasisubstantively for a doing amiss, or a thing which is amiss. Euphemistically, an evil deed. Now obs. in this function. N.E.D. 107:23.

Angels, n. A coin. See Note on 89:8. 89:8; 100:17.

Apes, n. In the transferred sense of imitators. Cf. Stevenson's 'sedulous ape'. 116:13.

Appointing, pres. p. In the legal sense of assigning a task. 96:10.

Artistes, n. Practicioners. 82:8.

Assurance, n. Security. 82:16.

## B

Bane, n. Ruin. 87:11.

Beholding, pres. p. Obligated, or indebted. The use of 'beholding' in this sense was very common in Elizabethan times, though it is now obs. It possibly arose from a confusion with 'beholden' from AS. 'be-healdan', to hold or keep. But more probably it arose from the custom of regarding 'beholding' as 'a looking to' in respect or dependence. Another possibility is its confusion with the idea of 'holding of', or 'from' a feudal superior. All of these uses had their source in AS. 'be-healdan'. 116:4. N. E. D.

Beldam, n. Originally from Latin 'bella', fair, and 'domina', mother, or mistress. The Fr. use signified a fair dame or lady. However, the Eng. did not take over this sense directly, but connecting it with Eng. 'dam', mother, and 'bel-', expressing relationship, it soon came to refer to an old mother or grandmother, and later to an ugly old woman, a witch. It is probably used in the first sense here. 96:6. N.E.D.

Bolt, n. A rebuke. Transf. from 'bolt', an arrow. 78:20.

Brake, v. 'Brak' and 'brake' from OE. preterite 'bræc' occurred until the 16th. century, when they were gradually displaced by 'broke' formed from the pp. 'bro-

ken'. Arch. It occurs in the 1611 Bible. 85:18; 93:12; 103:16. N.E.D.

Brothell, n. Ordinarily considered a house of ill fame, but is here used in a transf. sense to mean a prostitute. See Note on 107:24.

Bumbast, v. 'Bombast' is cottonwool. Hence to 'bumbast out a blanke verse' meant to inflate it with highsounding phrases. Obs. 116:9.

Burges, n. From OF. 'burgeis' later 'bourgeois', originally referring to a French freeman of a city or burgh, as distinguished from a peasant on the one hand and a gentleman on the other. Here it refers to a magistrate or member of a governing body of a town. 78:19. N.E.D.

## C

Capping, n. Obs. See Note on 80:13.

Casseerd, pp. Cashiered or discharged. From Latin 'casso', to destroy. Into Eng. by way of the Dutch 'casseren', from OF. 'casser', to discharge. It entered our language during the Campaign in the Netherlands, in 1585. The N.E.D. pronounces it obs. The Standard Dictionary says it is still in use. 106:4.

Cast, v. 'Cast in his minde' means that he deliberated. Obs. as an intransitive verb. 96:4.

Casts, n. Plays. Originally a term in dice, transf. to cards. Obs. 107:11.

Cates, n. Dainties. The original meaning was victuals bought in distinction from those of home production, usually considered as delicacies. Obs. 119:11.

Caueat, n. Warning, or caution. Ordinarily a 'caveat' was a law term meaning "a notice given by some party to the proper officer not to take a certain step until the party giving the notice has been heard in opposition"--N.E.D. It is here employed in a transf. sense. 93:20.

Censured, pp. Judged. 76:11; 104:13. Obs. in this sense.

Censures, n. Judgments. 76:14. Obs. in this sense.

Censureth, v. Judgeth. 84:23.

Censuring, n. Judgment. Obs. in this sense. 75:10.

Cheere, n. Food. 106:15. Cf:-- "Every table was loaded with good cheer"--Macaulay's Hist. of Eng. I. 162.

Circumstance, n. Formality. Cf:--'pomp and circumstance'. Arch. 90:2.

Clawde, pp. Flattered. This significance arose from the idea that humor tickled or clawed the ear. Finally it was generalized to mean the gratification or tickling of the senses. Obs. except dial. N.E.D. 86:19.

Cog, v. Cheat. Obs. 107:11.

Colour, v. Probably the active voice here. See Note on 91:17.

Compassse, n. Circuit. 97:4; 98:15. Scope. 108:7.

Compassed, pp. Gained, or accomplished. Unusual in this sense now. 85:13.

Complot, n. A plot. From the Latin 'complico', to complicate' through Fr. 'comploter', one who complicates or plots. 96:23.

Con, v. Acknowledge, or grant. Dial. See Note, 100:2.

Concept, v. Understand. Arch. 103:19.

Conceit, n. Understanding. 75:9. Imagination. 110:15.

Conceited, adj. Fanciful in the sense of tricky. 87:20. Fanciful in the usual sense. 118:4.

Conge, n. Originally a bow at leavestaking. Later also a bow of salutation. Now used only archaically or humorously. 92:5.

Connicatchers, n. Cheaters and swindlers of a type then common in London. Greene made the term popular through his Conny-catching Pamphlets. Obs. 107:12.

Consorts, n. Partners in parental relations. 94:5. Com-

panions. 107:22; 113:16.

Conster, v. Construe. 104:18.

Copesmate, n. Paramour. Obs. 97:8.

Coruetting, pres. p. A term of horsemanship. It signified a leap in which the forelegs were raised together and equally advanced, the hindlegs rising with a spring before the forelegs reached the ground. 92:11.

Cosonage, n. Cheating. From Fr. 'cousiner', one who claims relationship in order to secure advantage. Thus a swindler or cheater at cards. 100:17.

Coosened, pp. Cheated. See 'cosonage' above. 106:4.

Coosin, v. Cheat. See 'cosonage' above. 107:11.

Counterfeiting, pres. p. Pretending. 94:5.

Cranke, adj. Lively, or sprightly. 92:9.

Cranker, adj. Livelier, or more spirited. 105:20.

Crosbyter, n. A type of swindler who made his money by encouraging illicit relationships between his wife or sisters and the young gallants who had come up to London to enjoy city life. This done, the 'crosbyter' would become jealous and demand of the young man, a large sum of money. Obs. 107:12.



Crue, n. 'Crue' is here used in a depreciatory sense, now obs. Cf. Milton's "he with his horrid crew", 'crew' meaning devils--Paradise Lost, I. 51. 108:2.

Curiously, adv. Carefully. From the lat. 'curiosus...cura' meaning care. Arch. 79:4.

Curtezan, n. A prostitute. See Note, 87:6; 102:17.

## D

Deliverance, n. From an arch. use of 'deliverance', meaning transfer, or conveyance. Thus Lamilia assures them that all shall be done to bring about their delight as soon as their wishes are known. 90:23.

Depart, v. Part. See Note, 89:21.

Deposed, pp. Examined as witnesses. Rare. 108:13.

Discouer, v. Reveal, or divulge. Rare in this sense. 76:6; 103:19.

Discouered, pp. Revealed. Rare in this sense. 87:11; 96:15; 119:6.

Discouering, pres. p. Revealing. Rare. 99:19.

Discourse, v. Narrate. Unusual in this particular connection. 92:22; 103:19.

Discourst, pp. Narrated. See 'discourse'. 102:8.

Drawne, pres.p. Probably means worn out here. 106:6.

Droope, v. Despond. 105:20.

## E

Earnest, n. 'Earnest' is usually thought of as a sum of money paid as an installment, especially for the purpose of securing a bargain or contract. In Greene's time, it was not really a binder but an indication that there had been mutual consent. See Edward White's The Law in Shakespeare, p. 190. 107:4.

Effect, v. Accomplish or bring about. 85:8; 87:11; 90:23;

Effect, n. Purport. Rare. 90:8.

Emmets, n. Ant's. From OE. 'æmete', 'ēmete', which in the dialects of the 12th. and 13th. centuries became 'āmete' and 'ēmete'. 'Āmete, through the suppression of the medial vowel, became later 'ante'...ānte...ant', while 'ēmete' retaining the medial vowel became 'emmet'. Arch., or poet. 120:5.

Enterd, pp. Interred. A simple difference in spelling. Cf. "interd", 111:16. 84:21.

Exercise, n. Employment. Obs.

Extasie, n. Passion. An unusual significance. 'Ecstasy' is now used chiefly to indicate joy or delight. 102:15.

## F

Fall to, v. Begin. From ME. 'to-fallen' meaning to happen or occur. Obs., except in the vulgarism 'fall to'. 83:1; 106:11.

Familiars, n. Intimates. 84:6.

Famozed, p. a. Famed as. Obs. 106:22.

Fancy, n. Young Love. Obs. 88:4. Cf. Shakespeare's "Tell me where is Fancy bred".

Fardle, n. Bundle. Obs. 104:16. See footebacke.

Fell to, v. 81:17; 96:7. See fall to.

Fetch, v. Bring. Usually a colloquialism now. 97:4.

Figured, pp. Worked, or represented. 93:20.

Finger, v. Take with a thievish intent. 105:19.

Fingered, pp. That is whatever he got possession of beforehand. He would then refuse to write a play for which he was paid in advance. 107:1.

Fond, adj. Foolish. Arch. 82:1; 84:6; 118:12.

Foole-holy, adj. Foolishly holy. Obs. 83:8.

Footebacke, adj. Cf:—" have forgot that ever they carried their fardles on footback"—

Nashe's Preface to Greene's Menaphon. Used now humorously. 104:16.

Fottuned, pp. Came about, or happened. Unusual in this sense. 85:17; 95:19; 108:3.

Foysters, n. A 'foyster' was a cutpurse. Obs. See note, 107:12.

Furder, adv. Further. Probably only a difference in spelling, yet it is dialectical in Northhamptonshire. 100:11.

## G

Gad, v. Used here in the better sense of 'travel' or 'go'. 97:2.

Gatherer, n. A miser. Obs. 82:5.

Gallants, n. 'Gallants' were at this time merely men of fashion, pampered fops, who had no other occupation than that of frequenting the playhouses, and paying their attentions to the ladies. 80:8.

Gentry, n. The quality or rank of gentleman, a class distinction which still obtains in England.

Glosers, n. 'Glozers', or they who feigned friendship, flatterers. 84:8.

Gratulations, n. Congratulations. Rare. 104:7.

Groate, n. An English coin. Obs. See Note, 80:19.

## H

Hap, n. Fortune. Of Scandinavian origin. 115:22.

Happie, adj. Fortunate. 79:22. See 'hap'.

Hazard, n. A game at dice in which the chances are complicated by a number of arbitrary rules---N.E.D. Obs. 100:14.

Heavily, adv. Sorrowfully. Arch. 97:16.

High Lawyers, n. Highway robbers. Obs. 107:13.

Hinde, n. A farmer. Arch. 96:20.

Holyday, adj. Gay, or sportive. 86:21.

Hornepipe, n. A wind instrument. Obs. See Note, 92:10.

Hose, n. "An article of clothing for the leg; sometimes reaching down only to the ankle as a legging or gaiter, sometimes also covering the foot like a long stocking."--N.E.D. Obs. 86:21; 106:5.

Husband, n. One who is thrifty. 116:14. A steward or householder. Arch. 118:16.

## I

Indirect, adj. Dishonest. 113:6.

Insinuating, pres. p. Worming. Unusual in this sense. 83:20.

*Jeopardies, n. jeopardies. A mere difference in spelling. 85:10.*

Iustified, pp. Witnessed. Obs. 99:16.

## K

Ken, n. Range of vision. Scot. or Arch. 87:9.

## L

Laid, pp. Applied with force. 92:11.

Lamentable, adj. Mournful, or sorrowful. Rare or Arch. in this sense. 84:20.

Lastlie, adv. Quite lately. 115:11.

Leaden, adj. Heavy, or noisy. Transf. 92:4.

Legerdemaines, n. Cheats. From Fr. 'léger de main', or light of hand. Closely connected with 'leger', "a cant term for a Londoner who formerly bought coals of the country colliers at so much a sack, and made his chief profit by using smaller sacks, making pretence he was a country collier"---N.E.D. 107:12.

Lewd, adj. Immoral. 111:11. Ignorant. Obs. 102:3. Cf:--"For lewed peple loven tales olde"--Chaucer's Canterbury Tales, line 12370.

Lewdest, adj. Most immoral. 107:9.

Lewdness, n. Immorality. 107:18.

Lifts, n. A 'lift' had the same significance then as our 'cut-

ting to deal' has now in the card game. Obs. 107:13.

Lightly, adv. Commonly. Obs. 107:9.

Liberall, adj. Unrestrained. Often used in a bad sense in the 16th. and 17th. centuries. 81:12.

Listeth, v. Carath. Arch. 88:13. See lists.

Lists, v. Cares. From OE. 'lystan' meaning to care. Cognate with Mod. Ger. 'lügen'. Arch. 88:3.

Looke, v. Expect. From OE. 'locian', to expect, which explains the meaning here. 111:7.

Loose, adj. Careless. 102:3. Immoral. 107:18.

## M

Mary, interj. 'Mary' was often used in answering questions, just as we would say 'Why, to be sure', implying surprise that the question should have been asked. It arose from the use of the name of the Virgin Mary in ejaculation. Obs. except as found archaically or dialectically. 96:24; 106:24.

Match, n. Bargain. 85:14; Marriage. 97:19.

Meant, pp. Proposed to do. 93:3.

Merrie, adj. Jocular. Obs. 99:8.

Merrily, adv. Jocularly. Obs. 99:4.

Moysture, n. Food. 119:3. See N.E.D.

## N

New commers, n. 'New commers' came to be written as a compound in the 18th. century.

Nips, n. Pickpockets. Obs. See Note, 107:12.

Nothing, adv. Not at all. 88:3.

## O

Obligation, n. Oath. 86:2.

Outcrakt, pp. Outplayed. Obs. 100:20.

Other, n. 'Other' as a plural is now obsolete.

## P

Pack, v. refl. Take yourself off. Cf. Heywood's "Pack, clouds away, and welcome day". 119:8.

Passing, pres. p. Surpassing. 105:4.

Performe, v. Carry out to the finish. 79:14.

Period, n. Termination, end. 75:5.

Pithily, adv. Forcibly, vigorously. 107:14.

Plaine, adj. Simple. 92:2.

Plod, v. Meditate laboriously. 86:5.

Post, v. Ride. Originally 'post' meant to travel with shifts or relays of horses, as a courier or bearer of letters. Hence, to travel 'post-haste'. 98:15.

Proper, adj. Respectable. Obs. 78:12. Own. A Latinism traceable to 'proprius'. Arch. 104:15.

Propertie, n. Tool, or instrument. Abs., or Fig. 106:17. Cf:-- "'Tis a thing impossible I should love thee but as a property"--Merry Wives of Windsor, III. iv. 10.

## R

Rather, adv. The more quickly, or the more readily. Obs. in this sense. See Note, 87:13; 104:2.

Recurelessly, adv. Incurably. Obs. 101:20.

Rested, pp. Ceased. Obs. 102:8.

Ruffler, n. Obs. See Note, 88:21.

## S

Saw, n. A proverbial saying. 78:13.

Say, v. Speak.. Obs. in this connection. 87:2.

Scholler, n. See note, 78:10; 104:3.

Scituate, p.a. Meaning situated. Rare. It occurs occasionally in house advertisements.

Scores, n. Records of items in ale houses were kept by means of tallies or chalk marks on a board, and were called a score. Obs. just in this connection. 107:20.

Searched, pp. Penetrated. Rare, in this function, though we say 'a searching, penetrating glance'. 76:4.

Shamefast, adj. Bashful, awkward. Abs. 85:2; 90:16.

Sith, conj. Since, meaning because. During the 16th. and 17th. centuries 'sith' frequently functioned thus, while 'since' expressed time. Obs. 93:13; 101:12.

Simpered, pp. Smiled a silly smirking smile. 89:3.

Skilles, v. Matters. Arch. 78:16; 117:2.

Sleights, n. Deceits, traps. 110:4.

Solemnitie, n. Festivity. Obs. 96:1.

Sometime, adv. For a time. 89:3. Formerly. Obs. 78:3.

Somewhat, n. Something. 81:14; 83:14.

Sonnet, n. Obs. in this sense. See Note, 87:13.

Sooth (good), n. Faith. Arch. 86:22.

Soothed, pp. Flattered. Obs. in this sense. 92:13.

Specialties, n. Leases and chattles. 88:20.

Spoiled, pp. Murdered. 88:20.

Sorting, pres. p. Turning out as planned. Obs. 98:7.

Stale, n. A decoy, or stoolpi-genn. Obs. 101:7.

Stitch, n. Acute or sudden pain. Unusual. 93:18.

Strout, v. Strut. Obs. form. 94:9.

Substantiall, adj. In good circumstances financially. 104:13.

## T

Tables, n. Backgammon. 100:10.

Telling, pres. p. Counting. Cf: -'telling votes'. 81:8.

Toy, n. Trifle. 87:18.

Toyes, n. Vanities. 109:20; 120:10.

Trained, pp. Tracked. Cf. our 'entrain'. Obs. 95:1.

Tricked, pp. Dressed. 86:21.

Trickly, adv. Dressed suitably. 98:7.

Trul, n. A prostitute. 102:2.

Trust, pp. Hanged. From 'truss! Arch. 107:24.

## U

Unsauroly, adv. Disagreeably. 86:6.

## V

Vaine, n. Habit. Rare, though we speak of being in the 'right vein for it', meaning 'mood'. 105:19. Mood or state. 108:5.

Vaine, adj. Foolish. 104:21.

Victuallers, n. Taverners. Obs. 112:19.

## W

Wanton, adj. Playful. 94:8. Lustful. 96:23.

Wantons, n. Idlers. 118:8.

Whelpe, n. A boy of low social degree. 94:17.

Wight, n. A person. Now used only goodhumoredly or jestingly. 110:12.

Willed, pp. Directed. Obs. 96:18.

Wit, n. Wisdom. 75:4; 110:21. Usual understanding (Wits) 96:21. Poetical imagination. 110:13; 114:10.

Witlesse, adj. Stupid. 80:1;  
106:7.

Wits, n. Senses. 110:21.  
Poetical imagination. 113:26;  
116:12; 116:17. Poets, in a  
technical sense. 103:2.

Wooning, n. Evidently intended  
for 'wooning', a home, since  
'won' is an obs. word, meaning  
abode, or dwelling. Cf. German  
'Wohnung', dwelling. Obs.  
80:19.

Worme, n. A name at that time for  
almost any insect. 119:6; 119:8.

## APPENDIX



## L. Chronological Outline of Greene's Non-dramatic Works.

1583. Mamillia, a Mirror or Looking-glasse  
for the Ladies of Englande.
- \_\_\_\_, September 6. Mamillia, the second part of the triumph  
of Pallas.
- 1584, April 11. Myrrour of Modestie.
- \_\_\_\_. Greenes Carde of Fancie.
- \_\_\_\_, August 13. Arbasto.
- \_\_\_\_. Morando, the Tritameron of Love.
1585. Planetomachia.
- 1587, June 26. Penelopes Web.
- \_\_\_\_. Euphues his Censure to Philautus.
- 1588, March 29. Perimedes the Black Smith.
- \_\_\_\_, December 9. Alcida Greenes Metamorphosis.
- \_\_\_\_, March 29 (?). Pandosto.
- 1589, February 1. Spanish Masquerado.
- \_\_\_\_, August 23. Menaphon.
- \_\_\_\_. Ciceronis Amor.
- 1590, January 9. Orpharion.
- \_\_\_\_, April 15. Royal Exchange.
- \_\_\_\_. Never too Late.
- \_\_\_\_. Francescos Fortunes.
- \_\_\_\_, November 2. Mourning Garment.
- \_\_\_\_ to 1592. Greenes Vision.

1591. (?)	Farewell to Follie.
____, December 6.	A Maidens Dreame.
____, December 13.	The Arte of Connye katching.
____, _____.	The second parte of Connye katching.
1592, February 7.	The Thirde and Last Part of Connye katching.
____, April 21.	The Defence of Conny-Katching.
____.	A Disputation Between a Hee and a Shee Connycatcher.
____, July 1.	Philomela.
____, July 20.	A Quippe for an Upstart Courtier.
____, August 21.	The Blacke Books Messenger, or the Life and Death of Ned Browne.
____, September 20.	Green's Groatsworth of Wit.
____, October 6.	Repentance.

II. Chronological Outline of Greene's Dramatic Works.

1587 or 1588.	The Comical History of Alphonsus, King of Aragon.
1583. (?)	A Looking Glasse for London and Englande.
1588, December 26.	Orlando Furioso.
1589 or 1590.	The Honorable Historie of frier Bacon and frier Bongay.
1590, December 6.	James IV.

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1422 Madison St.,  
Washington, D.C.  
Jan. 26, 1919

Dear Professor Johnson,

I have been  
out of touch with academic  
affairs for more than a year  
and shall not get back into  
the harness until June,  
but Professor Baskerville has  
forwarded your letter of Jan-  
uary 3.

A mere reprint of the  
Goatsworth of Wit would of  
course be superfluous, but I  
understand that the edition  
you contemplate would dis-  
cuss authorship, sources &  
analogues, etc., etc. Such

an edition is much needed.

As for the other pamphlets of Greene, even accessible reprints would be welcome and well-edited reprints would throw much light on Elizabethan fiction.

I hope therefore that you will carry out your plan.

Sincerely yours,

John M. Maule